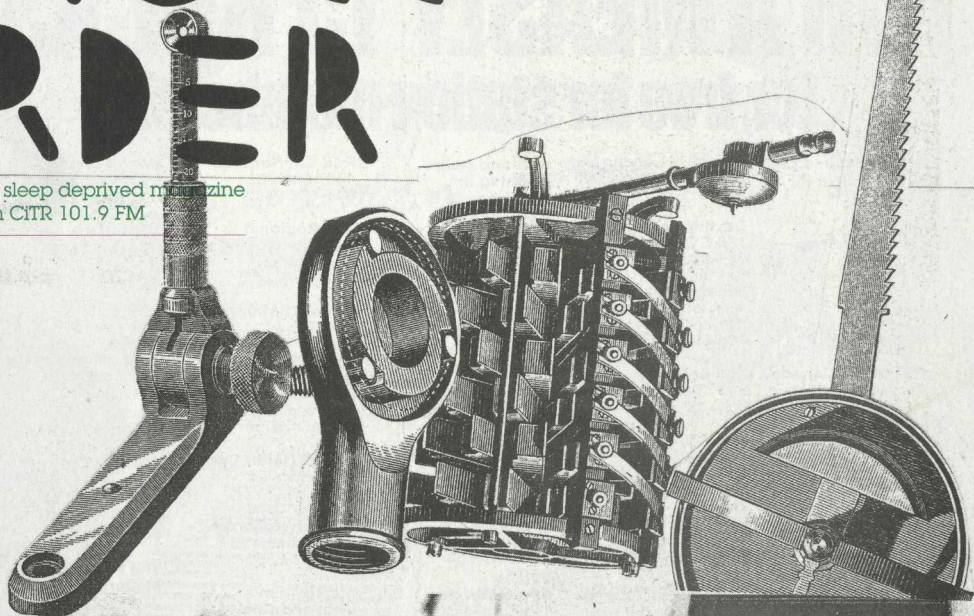


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Basketball
Art Project: C/R/I/T/I/C/S
3 Inches of Blood
Bev Davies
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Todd Fancey
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The Cobalt

September 2006 Issue

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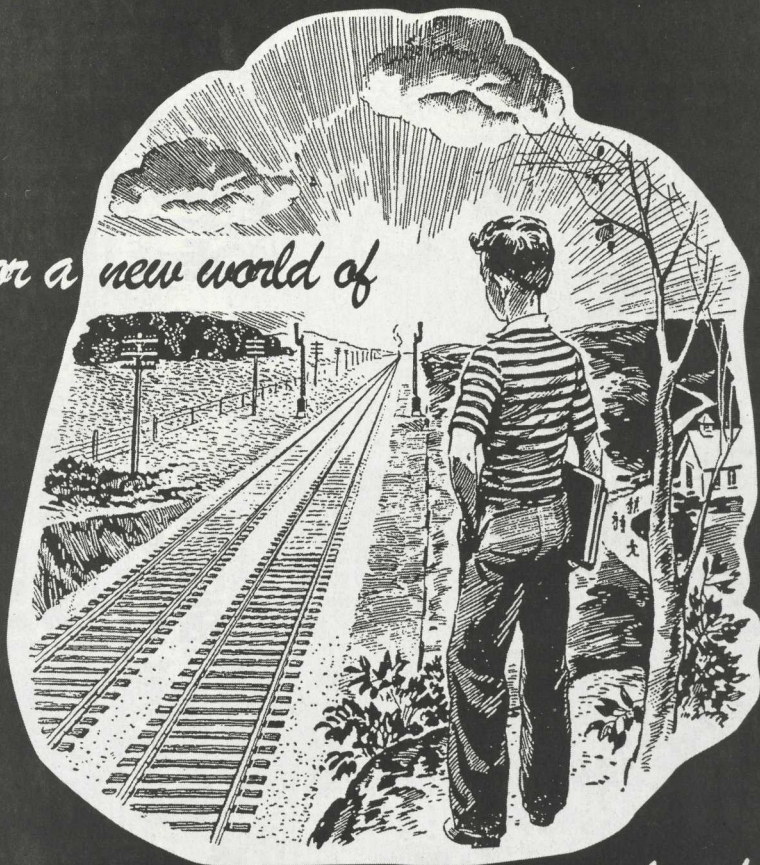
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FEATURES

13—Bev Davies: Play It Loud

Legendary Vancouver photographer Bev Davies showed a fraction of her huge collection of images that document our city's music scene.

14—Art Project: C/R/I/T/I/C/S/

A selection of images from a recent collaborative project by Andrea Lukic and Justin Gradin.

17—A Room-A Loom

Deep in the heart of East Vancouver, there's a loom and anyone can sit down and become part of an art project and a community.

18—3 Inches of Blood

Cam Pipes talks to Discorder about his band's reinvention as a serious metal band... that sings in falsetto about medieval fantasy.

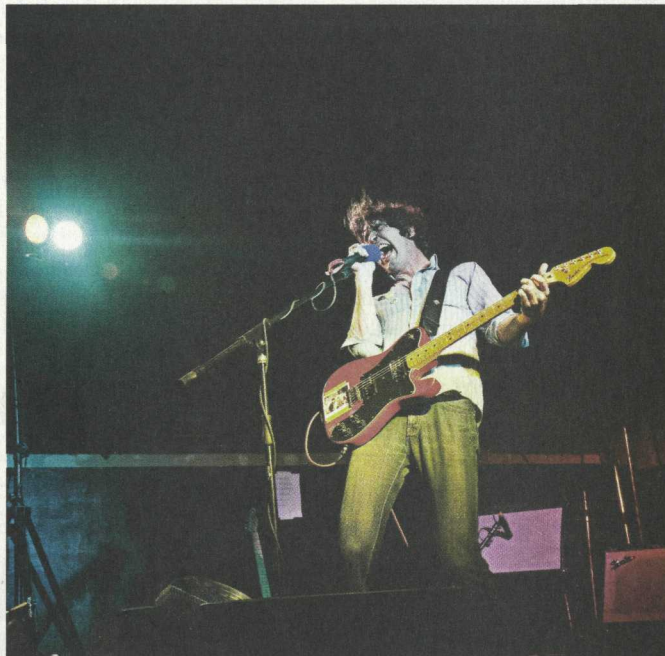
26—Basketball

They're back! Vancouver's favourite dance trio have returned from their year long journey of playing music in Europe and talk to us about how that's changed their sound.

30—Todd Fancey

Is he a rock star? Is he a social worker? He's both! The New Pornographers' Todd Fancey talks about how he balances his selfless side with his musical side.

Japandroids by Gerald Deo



REGULARS

10—Venews

The Rickshaw Theatre / The Cobalt

11—Textually Active

Burlesque West: Showgirls, Sex and Sin in Postwar Vancouver by Becki L. Ross

12—Riff Raff

Boats! / The B-Lines / Random Cuts / Devil Eyes

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37—Under Review

Arctic Monkeys / Datarock / The Dustin Bentall Outfit / Extra Happy Ghost!!! / Grand Archives / Humans / John Wort Hannam / No Age / Sian Alice Group / Spiral Beach

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Discorder is a non-profit magazine devoted to covering local and independent music and culture. We rely on the help of hard working volunteers to provide quality content each month. Throughout our 26 year history, sustaining the magazine in print form has always been a challenge, and even more so as print publications across the board are facing tough times and advertising dollars are waning.

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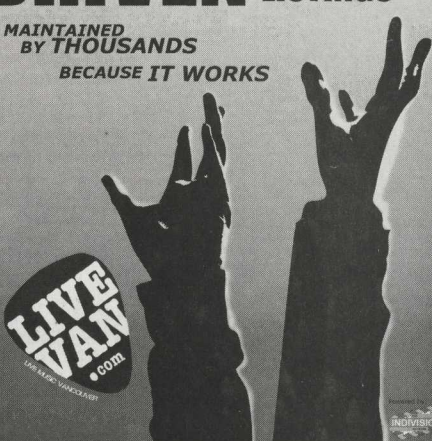
**BASIA BULAT
& WOODPIGEON**
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Nicole Ondre

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Melissa Smith

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Under Review Editor
Melissa Smith

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Alex Smith

Web Editor
Reilly Wood

Calendar Listings
Melanie Coles

Promotions Director
Leanna Orr

Program Guide
Bryce Dunn

Distribution
Peter MacDonald

CITR Station Manager
Brenda Grunau

Publisher
Student Radio Society of UBC

Cover
Image from C/R/I/T/I/C/S/ by Justin Gradin.
See more on page 14.

Editor's Note

Dear Disorder:

We've been changing. We might be publishing every other month starting in October at least for a little while. That's important, but what I feel is more important has been a gradual shift in Disorder's mandate.

With the start of a new school year, new website, new format and a new print schedule, it seems like a good time to talk about the change. Over the past year Disorder has moved to cover more and more local, Vancouver-based music and art. In the future you will find less about bands and artists from out of town and more about our local heroes.

This isn't because we have any particular dislike for music from the rest of the world. We love music from all over the place, but it's silly for us to try and compete with establishments like Pitchfork and Exclaim in trying to tell you who the hottest new band from Sweden or Montreal is.

What we can do, and do well, is report on what's going on in our city. Vancouver is a vibrant and talented community, which deserves to be discussed and reported on. We'll be doing our best to fill our pages with stories relevant to the local scene. We might not be musicians or artists here (well not me anyways), but by putting out a magazine about Vancouver's music and culture we can give something back to all the talented artists out there in the

city—recognition.

In this issue check out the doings of local metal heroes 3 Inches of Blood (page 18) and an interview with ace live performers Basketball, fresh back from a year abroad (page 26). In *Textually Active* this month Melissa Smith provides us with a look at *Burlesque West*, a history of burlesque in our city (page 10). New Pornographer Todd Fancey's professional life as a social worker is explored by Dan Fumano and Dan Holloway (page 30). We look at Bev Davies, whose photography has long documented our music scene and was shown to the public last month (page 12). We check in on the struggles of the Cobalt and the Rickshaw Theatre with running their venues in Venues (page 10), and our feature on A Room-A Loom looks at how Goonies new art project is working to build community in the Downtown Eastside (page 17).

On a final note, it is our art director Nicole Ondre's last issue. She's been making this magazine look amazing since she started last year and we'll miss her. We wish her all the best, and hope our new art director is up to the task of filling her shoes.

Until next month,
Jordie Yow

Corrections

Adriane Lake's name was misspelled in Under Review in the August issue. It is Adriane Lake, not Lak.

September Contributors

Articles

Andrew Candela, Jules Chladni, Gerald Deo, Bryce Dunn, Robert Fougere, Dan Fumano, Dan Holloway, Alex Hudson, Philippa Lavery, Tamara Lee, Scott Lyon, Adam Mannegren, Sean Nelson, Quinn Omori, Mark PaulHus, Nate Pike, Gavin Reid, Alanna Scott, Alex Smith, Saelan Twerdy

Photo & Illustration

Merida Anderson, Basketball, Aisha Davidson, Gerald Deo, Justin Gradin, Robert Fougere, Tamara Lee, Andrea Lukic, Nathan Matthews, Nicole Ondre, Nathan Pike, Ryan Walter Wagner.

Proofreaders

Anne Emberline, Robert Fougere

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HEY OCEAN! SEP 17



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ALI MILNER OCT 1



THURSDAY OCT 1 5:00PM

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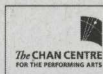
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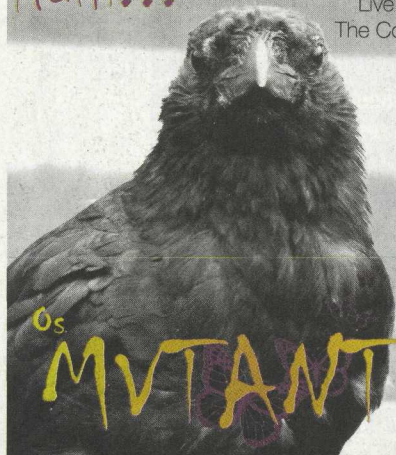


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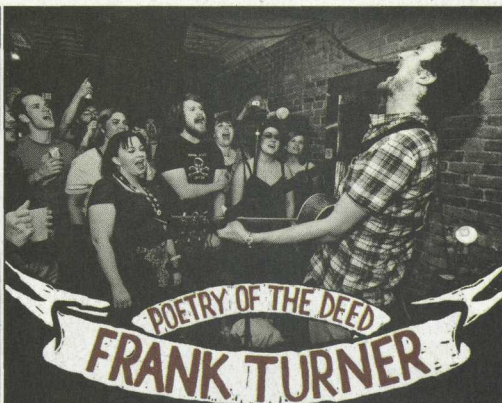
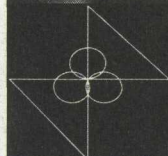
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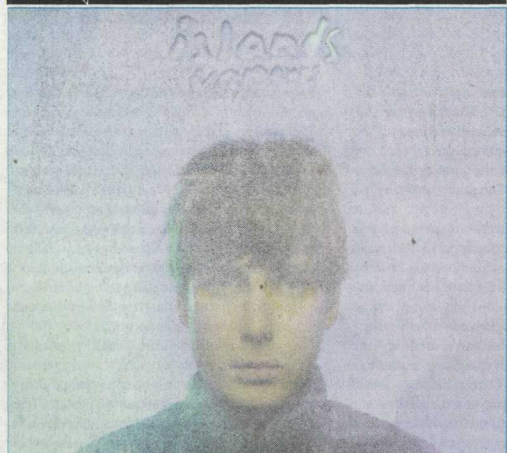
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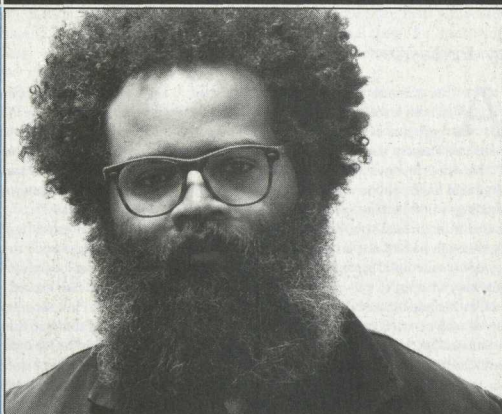


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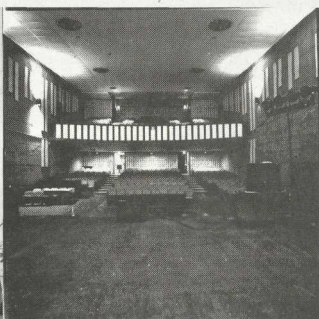
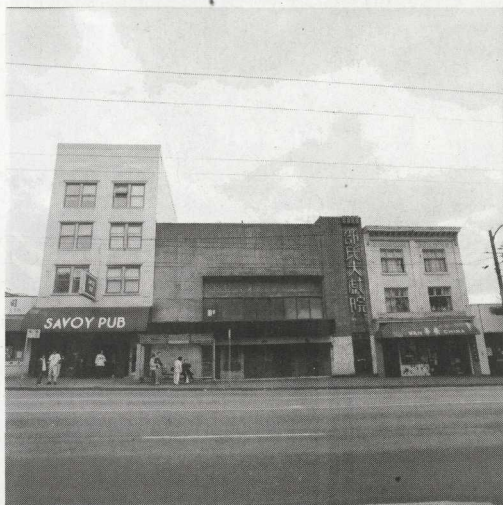
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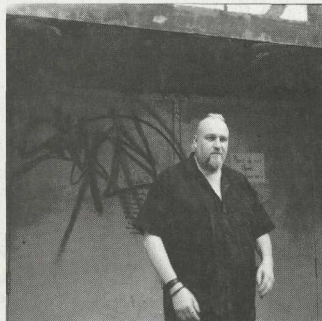
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Photos of the Rickshaw by Robert Fougere. Clockwise from bottom: night manager, exterior and interior.



Venews: The Rickshaw/The Cobalt

by Jordie Yow

After a month of growing pains it seemed like an excellent time for us to get in touch and see how the new 1,000 person Rickshaw Theatre was dealing with things.

"We tried to do a very soft opening," Malice Liveit said on the phone while he took a break from installing a new lighting system that had been purchased from Richard's on Richards.

Although he had not originally wanted to open the new venue until September, he thought it was necessary to open to provide a space after venues such as Richard's closed down and the Cobalt was served with an eviction notice.

Situated at 254 East Hastings, the venue is currently hosting a few shows a week while it continues to undergo renovations. By September, Liveit expects the outside of the theatre to be redone with a neon sign with the venue's name in both English and Chinese, thanks in part to funding from the city, which is encouraging neon signs to return to certain areas of Vancouver.

The Rickshaw is in the heart of the DTES, but Liveit isn't worried that the location will be a problem.

"There are people who think it's going to be harder to sell the room," Liveit said. "But really there's no problems in the neighbourhood."

Liveit pointed out that despite the neighbourhood being a bit rough, worried parents can drive right up to the entrance of the building and drop their kids off for all-ages shows and then the Rick-

shaw staff will keep an eye on things.

Being situated in the DTES offers the theatre a bit of an advantage, as it is conveniently located for the artists that Liveit wants to perform there.

"Most of the real art and music coming out of this city is from the Downtown Eastside," Liveit said. "So they're here already."

Those local artists might have a bit of trouble filling the large venue to capacity, but Liveit plans on subsidizing local shows with more lucrative big name shows. He's excited that he's been able to announce that Pink Mountaintops and Skinny Puppy have booked shows in the upcoming months. Liveit said that both the Japandroids' and Jaws' shows had approximately 600 people in attendance and he expects to sell out at least one concert before October.

Though he dreams of setting up a curtain that can drop down halfway through the room for smaller shows, Liveit is taking things slowly. As far as liquor sales go, the Rickshaw is still being run as a test case by the city with extra red tape for every event—but hopefully that won't be for too much longer.

Meanwhile, Wendy13, manager of the Cobalt, was given an eviction notice by her landlords on July 31. The eviction is set for Sept. 30 and is reportedly in order for the Cobalt—the venue she runs devoted to punk, hardcore and metal—to be renovated for soundproofing.

The eviction was given without notice in the middle of a concert. Wendy13 said it was originally

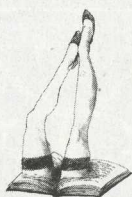
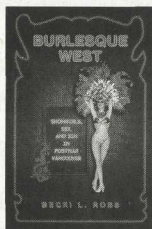
because owners claimed she was underusing her liquor license, though the owners now say it's for sound renovations. The building is owned by the Sahota family who also run numerous other Downtown Eastside locations, including the Balmoral and the Astoria.

Wendy13 has been running the Cobalt for three years and has been an employee since 2000. She hopes that she will be allowed to keep the bar and venue open until Dec. 1. December and January are typically slower months for the business so she hopes to do the necessary renovations then and continue to run the Cobalt afterwards.

"I would love to stay at the Cobalt," she said, "I love the Cobalt so much."

Wendy13 said that conversations with the city had indicated that city staff did not require the building to be soundproofed this quickly and would not need work to begin as early as the date of her currently scheduled eviction, Sept. 30.

Lucia Cumerlato, who works at Licenses & Inspections for Vancouver city hall, spoke to Wendy13 regarding the Cobalt's soundproofing. Cumerlato said that the city would like the work to be done "as soon as possible" but would be willing to make allowances depending on the situation. The city is currently waiting to hear from the Cobalt's owners before making any decisions.



Textually Active:

Burlesque West: Showgirls, Sex and Sin in Postwar Vancouver

by Becki L. Ross—University of Toronto Press

by Melissa Smith

Written by Becki L. Ross, a sociology professor at UBC, *Burlesque West* traces the trajectory of the burlesque moment from the 1950s to its reemergence on the cultural landscape today.

Unbelievably for an urban centre that has now earned the moniker No Fun City, in the 1950s Vancouver was regarded as the Las Vegas of Canada due to its vibrant burlesque scene. The '50s represented the glory days of erotic entertainment in Vancouver, marked by neon signage and a developed sense of community, with designers loaning costumes to dancers to secure employment. Offering live musical accompaniment and elaborate costumes, cabaret shows were viewed as an art form and were frequented by respectable couples for an evening's entertainment. This trend continued throughout the '60s with the advent of topless dancing, ushered in by way of Chinatown, which at the time was a booming and vibrant entertainment district.

The industry changed drastically as full nudity was decriminalized in 1972 and bottomless shows came into prominence. Lunch shows began to operate in bars and this trend developed into the 1980s bar culture—which survives to this day—with beer parlours playing prerecorded music and featuring onstage showers and being pressured to do spread shows, where performers exposed themselves in the most graphic way possible. [ed. I asked Melissa what a spread show was and she said it was "showing the pink" which clarified it enough for me at least.] Prior to this time, women in their 40s could command a higher salary than newcomers to the scene, due to their experience and ability to put on a well crafted show. However, as the climate changed from artistry

to licentiousness, women's economic livelihood became less about talent and more about a willingness to completely expose themselves; veterans of the cabaret scene left the business.

Aside from tracing the downward spiral of disrobing as an art form, what makes this book a particularly interesting read is the definitive role that governmental regulations played and the effects their actions had on the once thriving cabaret scene. In order to obtain a cabaret license, a venue needed to provide a three-piece band and a vocalist. City councilors granted cabaret licenses fairly liberally, but liquor licenses, which were a necessary component in helping to pay the costs of operating a cabaret, were granted separately by the liquor control board and seemed to operate on an East/West divide.

The West End consisted of establishments primarily owned by white men and frequented by white, middle-class clientele, while the East Side businesses were leased to men of colour and catered to a racially diverse clientele. The dancers in the West End tended to be white 'A' list dancers while East Side cabarets presented both white dancers and women of colour and featured the first transsexual performers. West End premises were granted liquor licenses (the Penthouse being an exception, presumably due to the variety in its customer base) which helped offset their operating costs while East Side venues were repeatedly denied liquor licenses with little explanation. This situation resulted in East Side businesses turning a blind eye to BYOB practices and selling ice, mixers and sometimes even alcohol to keep their economic livelihoods afloat. East Side premises were repeatedly raided and fined (in

the case of Harlem Nocturne, the only establishment in town with a black owner, raids sometimes occurred two or three times daily) for disobeying liquor laws that they had repeatedly sought permission to obey.

To compound this, the legalization of bottomless dancing saw bars beginning to offer fully nude shows. As bars and cabarets were granted different licenses, they had a definite advantage over traditional burlesque venues. While cabarets were bound to reduced operating hours and the need to supply live entertainment, bars were licensed to open much earlier, stay open twice as long, and could use pre-recorded music. This development had devastating effects on cabarets, as their profit loss meant they could no longer afford to offer Vegas-style acts and were forced to close their doors, spelling unemployment for many of the city's musicians who earned their livelihood at the cabarets, as well as those dancers who were more interested in putting on a real show rather than a spread show.

Although the author does not draw this comparison, it is impossible not to see a parallel between post-war cabaret culture and the climate surrounding Vancouver city council's current position on live music venues. Just as the refusal to grant liquor licenses to cabarets based on a misguided stance of moral protectionism resulted in degradation to both culture and community, one only has to visit the government-sanctioned cultural wasteland known as the Granville "entertainment" district to see that history has repeated itself. And like the neoburlesque revival that is gaining popularity in the city, supporters of alternative venues will organize, mobilize and form their own resurgence.

Riff Raff

by Bryce Dunn

Hard to believe summer is on the outs, dear readers, but at least *Boats!* has the right idea in taking their summer vacation while they have the time. They swung through Vancouver last month and I was quick to swipe up their debut 7" *Summer Vacation*—aptly titled after their seasonal excursion and the sunny disposition left by their well-crafted pop punk hooks. It will leave you (as it left me) yearning for long lost days at the beach. Tracks like "Heart of Gold," "My Mother Was Right" and "Twenty One" give off an early *Queers/Scared of Chaka* vibe whilst guitarist Matt sings with a scratch in his throat and his heart on his sleeve. Meanwhile "Pool Party" is the only cut that really sums up a favourite summer-past, but still bounces like the inflatable tube you're floatin' on while soaking up some rays. Like our fleeting hot months of the year, soak this one up while it lasts.

Speaking of fast and fleeting, blink and you'll miss the *B-Lines* EP come at you like a horde of pesky mosquitoes lookin' for blood. Singer Ryan Dyck has been known to draw some of his own whilst the band plays its Killed By Death Records-styled punk mess—and who better to satisfy the needs of the A.D.D. generation than these fine gents. Barely two-minute blasts of songs about failed relationships, corporate stiffs and death by household appliance, I heard the *Urinals*, *Dead Milkmen* and early *Rip Off Records* in among brother Bruce Dyck's herky-jerky drumming of "Leaving," "Busy Man" and "Crazy Glue," but somehow it sticks together with Adam Fothergill's sturdy bass anchor and Scotty Colin's punchy and punctuated guitar bursts—like on "Social Reatard," a song that definitely won't make the request list at the next PTA dance. Political correctness be damned, the *B-Lines* are poised to take on all comers with label honcho Sean Nominal sparing no expense (and no trees apparently) as this release comes equipped with digital download coupons, as if your attention span is going to be better off downloading a megabyte the size of a speck of dust. Meh, who am I to stand on the way of progress? Just go get this record already!

And while you're at it, score yourself ex-Mutators Justin Gradin's new combo *Random Cuts* on the aforementioned label. Not as noisy and discordant as his prior project, Gradin's got a brand new bag of tricks that lay somewhere between the post-punkisms of *Wire* and the new-school pop to pop of their contemporaries *Defektors* (particularly on "Rat Capacity," but "Destroyed" also displays some chops that fans of some of the current crop of In The Red Records groups like the *Intelligence* may agree with). Apparently two more singles are hot off the press and ready to go, so you'll probably see more ink being spilled on this group in future.

With such a diverse array of influences as *Devil Eyes* lay claim to, from *Motorhead* to *Ministry* to *Muddy Waters* and back again, it should be a no-brainer that these Montrealers' difficult comparisons be a watermark for the band's sound, rendering it jaw-droppingly unclassifiable. After all the good tunes I've heard up until this point, unfortunately the only thing dropping on this release is my mood. I found "Rip My Heart Out" and a cover of *Johnny Kidd & the Pirates* rockably rave-up "Please Don't Touch" just barely remarkable—and it's not for their lack of trying, I assure you. Maybe they just tried too hard. The first song could have benefited from vocals that absolutely HOWL instead of just scratching the surface. Instead this just bombs, and when the cover song fares better than the original, something's missing. Hopefully these guys and gal find it on their next outing.

Over and out folks!

GET IT:

Boats! | *May Cause Dizziness Records*
www.mcdrecords.com

B-Lines & Random Cuts | *Nominal Records*
www.recordsnominal.com

Devil Eyes | *Signed By Force Records*
www.signedbyforce.com

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the missingmen

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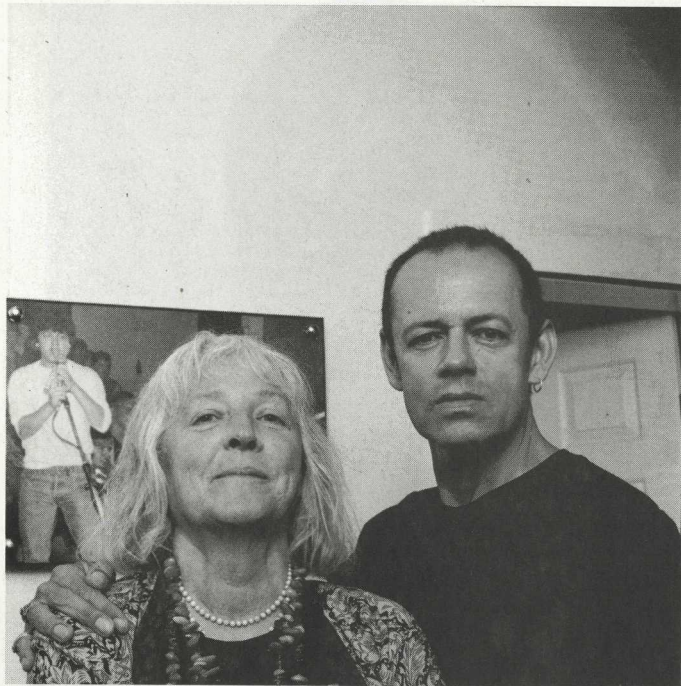
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Bev Davies and Jim Cummins, a.k.a. I, Braineater, photographed by Robert Fougere

BEV DAVIES: PLAY IT LOUD

by Gerald Deo

Bev Davies displays a consistent and practiced eye at capturing the performer freed of the self-awareness that often plagues formal or posed photos. Her retrospective show *Play It Loud*, which ran at Chapel Arts in July and August, is a selection of concert photos from the last 30 years and is a fascinating slice of local live music history in addition to a collection of stunning photography. The show features a selection of black-and-white photos shot on film in the late '70s to mid '80s and colour prints of digital photographs that date from 2007.

The unexpected surprise of the show, though, is undoubtedly Davies herself. Her presence placed the photos in a context of both local history and personal art by reversing the distillation of a concert from the sensory entanglement of sound, motion and presence into the visual stimulus taken from a minuscule fraction of these. Davies didn't skimp on providing technical details and freely discussed the rigours of shooting concerts on film as a photographer for the Georgia Straight in the 1980s. It was with her guidance that I saw an otherwise unremarkable pair of shots, looking markedly unlike her

other works. The photos taken at Maple Leaf Gardens in April 1965, are in colour, in that oddly saturated way that only old film stocks seem to get right. These two shots, taken from the Rolling Stones performances, were Davies' gateway into concert photography, and though they lack the verve or polish of her future work, her talent is already apparent.

The works from the first half of Davies' career float away from the wall, pairing the impact of monochrome imagery with a unique mount evoking the d.i.y. ethos of the '80s punk scene. Each photo was scanned from the negative and printed on plastic and mounted on adapted metal shelving. The shelves have their sides covered in collages created from reproductions of punk show posters dating from the same era as the photos, and the whole construction is attached to the walls by three-inch bolts that terminate with wingnuts, regular nuts or metal anchors. The complex mount doesn't distract from the photos themselves, and the posters around the sides provide a subtle reminder of the era of the photos.

The second half of the retrospective begins with

2007. After leaving the Georgia Straight in the mid '80s, Davies' output waned significantly and the lack of feedback from processing constant shoots led her to stop shooting. The purchase of a digital camera and its instant feedback reignited her interest, and a meeting with Anton Newcombe (The Brian Jonestown Massacre) rekindled her old affair with concert photography. Behind glass and bordered by wood, her new works are printed in colour and framed more conventionally but are no less impactful. Ranging from Jan. 2007, right up to Arrested Development at the Vancouver Folk Music Festival in July 2009, her shots in colour are saturated and while they lack the historical authenticity of her earlier work, her keen eye for expression remains in effect.

Play It Loud is an impressive distillation of a historically fascinating and visually potent body of work, and with a narrator as exciting as the work, it is an unforgettable art show.

More of Bev Davies' work can be found at www.bevdavies.com or at flickr.com/photos/bevdavies.



ART PROJECT: C/R/I/T/I/C/S/

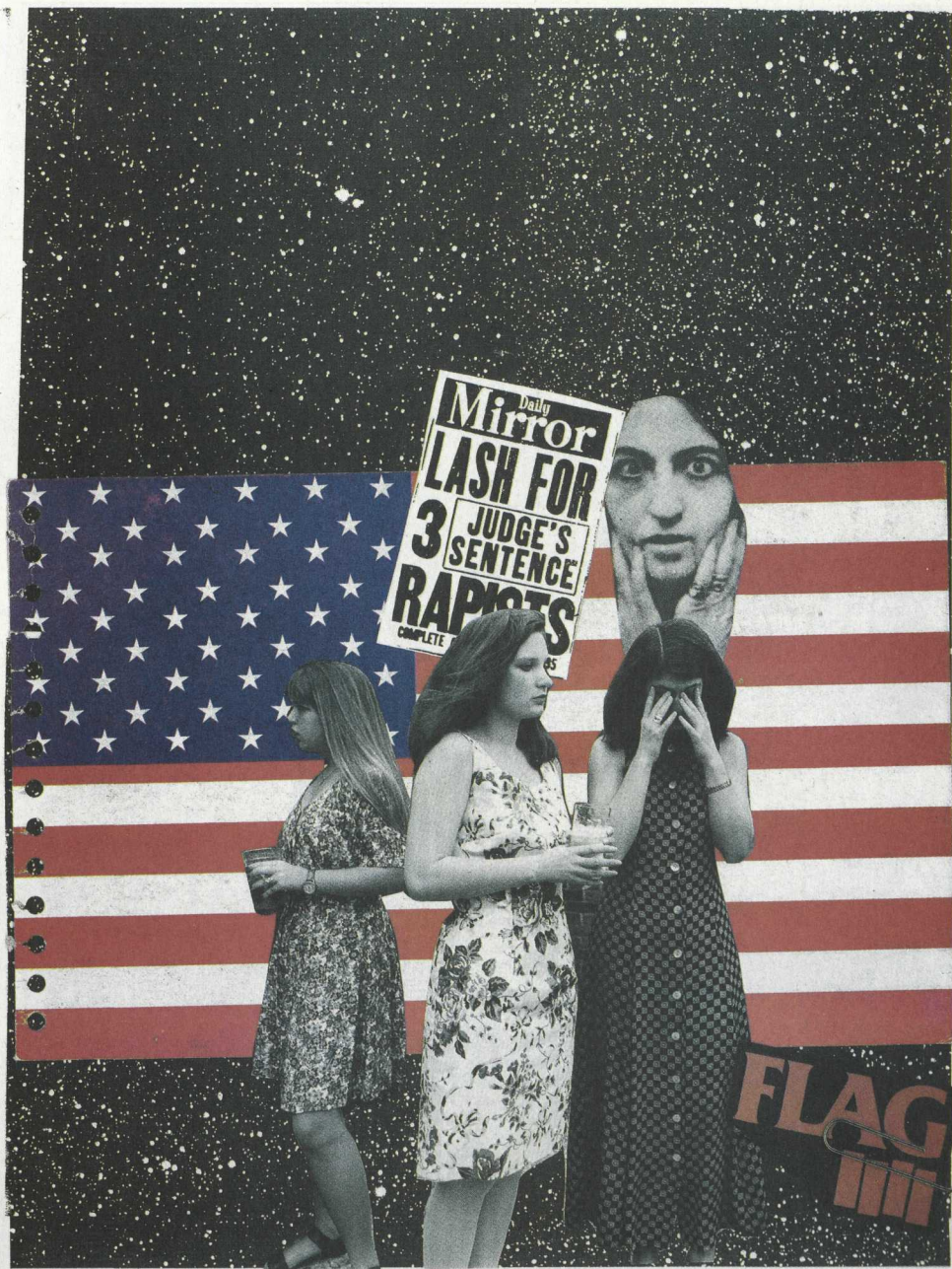
C/R/I/T/I/C/S/ is a collaborative "band" with Justin Gradin and Andrea Lukic. It is tape loops, guitars, collages and drawings compiled in a 50-page book borrowing from themes of sectarianism, the occult, pornography and pop culture.

The book of collages contains a 45 record of sound collage recorded at the Emergency Room Strathcona.

C/R/I/T/I/C/S/ was formed in the fall of 2008 to explore a mutual obsession with sound and collage

using mediums of music paraphernalia to create overly saturated conceptual entities of fandom and novelty. Acting and producing material as a band without the constraints of any specific genre or outside influence is what derived the work.

The work is realized through various production methods which adhere to the standards of other bands recorded on the Grotesque Modern label, but C/R/I/T/I/C/S/ is not a band in practice, only in performance and theory.







Participants at Goonies. Merida Anderson photo.

A ROOM-A LOOM

Weaving Together a Sense of Fellowship

by Gavin Reid

On the corner of Colombia and East Hastings, where people who walk the streets are often observed with accusing eyes and where people who legitimately need help can be overlooked and ignored, Goonies Art Space has recently presented the area with an opportunity for fellowship—the chance to take part in a project and make something beautiful. Without a trace of discrimination, intolerance or ridicule, the people at Goonies have taken a simple step toward strengthening a community and helping people to find hope, self worth and meaning. Empowerment through acceptance is at the crux of this effort and it is as simple as weaving on a loom.

"I thought it was a really neat idea. I was really into the fact that it was so collaborative and non-threatening in the sense that anyone can participate in the weaving," Merida Anderson, operator and director of Goonies, explained. She immediately saw the potential for this innovative and artistic concept to foster a community-building atmosphere when a friend forwarded her the proposal to bring *A Room-A Loom* to Vancouver.

The project is the work of Julia Sherman. Currently residing in Los Angeles, Sherman is the director and founder of Workspace, an arts/performance space there. Sherman took her love of weaving and developed the idea. Taking appointments

and extending invitations within her community, Sherman encouraged artists and art enthusiasts to gather the material of their choice and contribute in the weaving of a collaborative textile. The loom itself spanned the entire gallery, giving those involved the sense that they are in the art piece as well as part of the project. Sherman's vision is currently being adopted by artists in spaces and galleries across North America and will culminate in a group show of the finished pieces from the various participating spaces. On her website, Sherman noted that her work "must be understood as performance and is often translated through elaborate installations." The project incorporates and reflects these qualities of collaborative and constructive exhibition.

The influence of *A Room-A Loom* and its benefit to participants goes beyond art and creativity—a point that was not lost on Anderson. "I think I was most attracted to the idea because of where Goonies is located. I don't want to be alienating to the community here. I want Goonies to be a part of it. So having something in here going on that is simple to teach and is so interactive and inviting, I think, is a really great idea."

Anderson recognized the importance of having a communal activity like this to reach out to neighbours that many business owners might be quick to shun. While artists, exhibits and projects of this nature can

often be perceived as being self-serving, elitist and egocentric, *A Room-A Loom* could not be less so. The two most important requirements are participation and imagination. With each new addition to the loom, whether it be pom-poms, bubble wrap, computer cables or dog fur, it is obvious that something beautiful and noteworthy is being created.

Out of such a simple and easy-to-learn project comes many rewards. "It is what it is. I just like that people can come out and be involved and be a part of something fun," Sherman said, explaining the feeling of accomplishment participants experience.

"The response has been great. Even those people who come in and are hesitant *do* eventually really get into it. It's been the first time I have gotten people who live down here to come in and take part," Anderson said.

Now completed, *A Room-A Loom* will provide Goonies with a unique piece of art to exhibit. More importantly, this collaborative project has shown that there are beautiful rewards to be gained when you treat your neighbours with decency and openness.

Want more info?

Goonies: www.goonies.ca

Julia Sherman: www.juliasherman.com



3 INCHES OF BLOOD

Reinventors of the Faith

by Scott Lyon

If there's one thing 3 Inches of Blood are used to by now, it's a good fight. From being accused of musical insincerity in their early days, to being treated like a red-headed stepchild by their former label, 3IOB have too often played the role of Sisyphus in their quest for metal domination.

With their latest release *Here Waits Thy Doom*, their search for credibility and respect should come to an end. Displaying a maturity and breadth in sound hinted at in previous releases, *Doom*, their debut for record label Century Media, is a fist in the face of detractors. It's a statement that's been four albums in the making—a statement that vocalist Cam Pipes was excited to discuss with *Disorder*.

"It's all stuff that we've tried in earlier albums, like experimenting with keyboards. We've just expanded upon it a little," Pipes explained. Known for their trademark New-Wave-of-British-Heavy-Metal style gallop, opening track "Battles and Brotherhood" showcases 3IOB's talent for capturing the early '80s feel so dear to many metalheads'

hearts. By the second track, "Rock in Hell," it's clear that 3IOB are further experimenting with earlier forays into '70s rock.

"Essentially all of the same people that wrote the last album [*Fire Up the Blades*] wrote this one. Our heads were maybe in a different space, but the songs come from the same people and influences," Pipes said.

The progression in sound that *Doom* exemplifies can be attributed to a few factors. Pipes describes the creative process for the album as, "a lot more varied and organic, whereas before, we'd sit down as a unit. This album was more about people writing on their own or in duos and bringing it back to everyone." And while having Joey Jordison (Slipknot) pro-

Denim, D&D and whiskey... it doesn't get much more metal than that.

ducing their last album is no discredit, *Doom* saw legendary producer Jack Endino (Nirvana, High on Fire) take the helm, a move that Pipes said helped the album's production to be "more about feel, about the soul of the songs, and less about laser-precision." And while Pipes said the writing of *Blades* was a long, drawn-out process, he said the band was incredibly focused during the writing of the new album. "Basically, we were just in writing mode. For about, two, three months, we practiced every day. Songs just seemed to come a lot quicker and flow a lot better in our heads."

Much like a woman scorned, hell hath no fury like a band shunned by its label. Previously on Roadrunner Records, 3IOB found themselves relegated to the cheap seats as their former label's office experienced severe personnel changes and developed an obvious indifference to furthering the band's career.

"We pretty much only knew our A&R guy at the end of it," Pipes lamented.

Pipes remains civil, but he was clearly stung by the experience. "I mean, I know it's a business, and everyone is trying to sell records, but it became clear that they felt we weren't the kind of band that sells records for them... We were just kind of forgotten."

When Roadrunner made it clear that they were not going to exercise the option on their latest album, Pipes stated that he "couldn't have been happier. When Century Media found out that we had been dropped—before a lot of people knew at all—they approached us with an enthusiasm and desire that we connected with and that we felt we deserved. They've made it clear that we're a priority to them."

Though 3IOB have gone through many lineup changes throughout the years—Pipes remains the only constant throughout the bands' four full-length albums and two EPs—the biggest change to the current lineup is the departure of other long-time standing member Jamie Hooper, who provided the death growls that achieved a vocal counterpart to Pipes' Rob Halford-esque screams. On the 2007

Ozzfest Tour, Hooper began experiencing vocal problems, and he has officially called it quits with the band (guitarist Justin Hagberg now handles the lower vocal duties). It's obvious in speaking with Pipes that Hooper's departure was difficult.

"In the two years that Jamie's been out, his voice hasn't improved to the point where he can play shows with us consistently. He finally said that rather than us wait for him to maybe get better, it was just best for us to move on without him and not be left in limbo," Pipes said.

Following the release of *Doom*, 3IOB are heading out on a fall tour with In Flames, Between the Buried and Me & the Faceless. Pipes is understandably enthusiastic about the tour.

"In Flames do pretty well for themselves, so it'll be great to put ourselves in front of a sizeable crowd that maybe know nothing about us and get them stoked on our new material," Pipes explained. But don't expect them to dig too far back into their catalogue. When asked about the gang vocals in "Preacher's Daughter" off *Doom*, and if that potentially signaled the return of gang-vocal 3IOB classic "Balls of Ice" to the set list, Pipes balked. "Yeah, I don't see that one coming back anytime soon. That song is from a period where a lot of people considered us more of a joke band. There's just too much of a stigma attached to that song. Maybe in the future, but not as of right now."

While *Doom* represents a leap forward for 3IOB, longtime fans can be assured that Hooper's influences and motivation remain the same. Those questioning his metal integrity can find him at many local shows wearing his densely-patched denim jacket ("European festivals are wicked for finding the obscure patches," Pipes exclaimed.), and those debating the seriousness of 3IOB's lyrical content should know that the frontman still plays weekly games of Dungeons & Dragons when he's in town. Pipes hasn't quite taken to "Wizard Sticks"* yet, but he merely said that's because he's "more of a whiskey guy these days." Denim, D&D and whiskey... it doesn't get much more metal than that.

Here *Waits Thy Doom* comes out Sept. 8 on Century Media, and 3 Inches Of Blood play the Commodore Ballroom Sept. 11 with Bison B.C. and the Golars.

*THE RULES OF WIZARD STICKS:

Wizard Sticks is a drinking game in which players or "wizards" create a wizard stick by duct taping cans of beer together after they have been consumed. Wizards are considered to be of a level equal to the number of cans in their staff. The first wizard to achieve each level is allowed to create a rule that must be followed by other players of the game such as "Instead of saying 'I am feeling drunk,' you must say 'I am feeling wise.'" There are many variations beyond these rules. A common variant involves boss fights where upon reaching a level that is a multiple of five, you must do a shot before being allowed to advance. ("It's time to fight Boss Captain Morgan.") Wizard Sticks can be incorporated into many other varieties of games with prizes of empty cans awarded to winners. Playing Wizard Sticks is not recommended as it will encourage you to imbibe more alcohol than is safe.

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its annual
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Shindig, at
the Railway
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SEPTEMBER
SEPTEMBER
SEPTEMBER:
Sept. 15

Aunts & Uncles,
Humans, Modern
Lakes

Sept. 22
Catamaran, Half
Chinese, No Time
Sept. 29

MT-40, Thee
AHs, the Living
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and the good people at
Disorder Magazine.

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SEPTEMBER

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SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

- 2 Franz Ferdinand
@ Malkin Bowl
The Big 5-Oh show influents,
The Carnival Band, Fake
Shark Real Zombie, DJ CLO
@ Rickshaw

- 13 2009 Record & CD Swapmeet
@ Groudan Cultural Center
(11 a.m.-5 p.m.)
These Arms are Snakes, Metz,
jakartah
@ Biltmore

- 20 Girl Talk
@ Commodore
Arctic Monkeys
@ Malkin Bowl

- 27 Pink Mountaintops
@ Rickshaw

- 1 Busdriver
@ Media Club

- 7 Maximo Park
@ Venue

- 14 Placebo
@ Commodore

- 21 Monotonic
@ Biltmore
The Brunettes
@ Media Club

- 28 Mink Snow, Jack Penate
@ Venue

- 2 DISORDER PRESENTS:
Fanshaw, Kidnap Kids, Shane
Turner Overdrive
@ Astoria
Dungen, Woods
@ Venue

- 15 Fetal Butchery, Mexico
Cabron, Entropia, Fetus
Grinder
@ Cobalt
Hermit Arctic, Adaline
@ Railway Club
Bonnie Blackout, Catamaran,
Blind Horses @ Purple Crab

- 16 John Vanderslice
@ Media Club
Coco Rosie
@ the Red Room
Titus Andronicus
@ the Biltmore
Glory Where, Maxine,
Murder She Wrote
@ Railway

- 23 Kid Koala
@ Commodore
Brassronaut
@ Biltmore
Basta Bulat
@ St. James Hall

- 26 Sondre Lerche
@ Biltmore
bogos tokus
@ Rickshaw

- 5 Os Mutantes, the Strange
Magic
@ Commodore

- 11 Sea Wolf @ the Media Club
3 Inches Of Blood, Bison
B.C., The Gomers
@ Commodore
Pompoir, Fortress, ahna
@ Pat's Pub
Blind Horses @ Purple Crab

- 13 Los Furiros, The Wrecktals,
The Bone Daddys
@ Pub 340
Adjective, spectres, PEACE
@ Pat's Pub
Paolo Nutini
@ Commodore
Om
@ Biltmore

- 25 Final Fantasy, Timbre Timbre
@ St. Andrew's-Wesley
Pearl Jam
@ GM Place
Deer Tick
@ Biltmore
D.O.A., SNFU
@ Commodore

- 4 Band of Horses
@ Commodore
Gang Gang Dance @ Biltmore
Ninja Spy, Fake Shark Real
Zombie @ Bourbon
Datarock (Live Show)
@ Gosip
Datarock (DJ Set) @ Modern
Dubfire @ Coterites

- 12 Immaculate Machine,
Char2d2 @ Biltmore
The Carnival Band, Minotaur,
Mexican Drug Patrol
@ Bourbon
Canaries, Colour & The
Shape
@ Funky Winker Beans

- 15 The Hold Steady
@ Vogue
Pet Shop Boys
@ the Centre
Girl Talk, Brother Reader,
Junk Culture
@ Commodore

- 22 Most Serene Republic
@ Biltmore
In Medias Res
@ St. James Hall
eldorado, Shiloh Lindsey,
Joseph Blood
@ The Vancouver Alpen Club
Mason Jennings
@ Commodore

CiTR 101.9 FM PROGRAM GUIDE

Discorder suggests listening to CiTR online at www.citr.ca, everyday.

	SUNDAY		MONDAY		TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am			CiTR Rebroadcast		Pacific Pickin' (Roots)	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast	6am
7	CiTR Rebroadcast								CiTR Rebroadcast	7
8					Give 'em The Boot (World)	Suburban Jungle (Eclectic)	End Of The World News (Talk)	Fill In	The Saturday Edge (Roots)	8
9	Tana Radio (World)		Breakfast With The Browns (Eclectic)							Synchronicity (Talk)
10	Shookshookta (Talk)				Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Ska-T's Scenic Drive (Ska)		10
11	Kol Nodedi (World)		Japanese Musicquest (World)							11
12pm			Alt Radio (Talk)	Canadian (Talk)	Morning After Show (Eclectic)	Anoize (Noise)	Duncan's Donuts (Eclectic)	These Are The Breaks (Hip-hop)	Generation Anihilation (Punk)	12pm
1	The Rockers Show (Reggae)				Laugh Tracks (Talk)	The Green Majority (Talk)	We All Fall Down (Eclectic)	Fill In	Power Chord (Metal)	1
2			Parts Unknown (Pop)		Wings (Talk) Reel to Real (Talk)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Shameless (Eclectic)	Lets Get Baked (Talk)		Native Solidarity News (Talk)	Rumbletone Radio A Go Go (Rock)	Fill In		Code Blue (Roots)	3
4			The Rib (Ecl)		Radio Freethinker (Talk)		French Connection (World)	Nardwuar Presents (Nardwuar)		4
5	Chips (Pop)	Saint Tropez (Pop)	Fill In Career Fast Track (Talk)		Weners BBQ (Sports)	Arts Report (Talk)	Caffé Radio (World)	News 101 (Talk)	The Leo Ramirez Show (World)	5
6			This Side of Monday (Eclectic)	Son Of Nite (Eclectic)	Flex Your Head (Hardcore)	Audiotext (Talk) Sam-squatch (Ecl)	Stereoscopic Redoubt (Rock)	Hot Mess (Eclectic)	Nasha Volna (World)	6
7	Queer FM (Talk)					Canadian Way (Ecl)				7
8	Rhythms (World)	Awesome (Ecl)	Radio Free Gak (Eclectic)		Life On Jumpstreet (Dance)	Folk Oasis (Roots)	Exquisite Corpse (Experimental)	African Rhythms (Eclectic)	Shadow Jugglers (Dance)	8
9	Mondo Trashed (Ecl)									9
10	Transcendence (Dance)		The Jazz Show (Jazz)		Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)	Rainbow Groove (Dance)	Synaptic Sandwich (Dance/Electronic/Eclectic)	10
11					CabaRadio (Talk)		Hypnotic Groove (Dance)	Shake A Tail Feather (Soul/R&B)	Beats From The Basement (Hip-Hop)	11
12am						Hans Kloss Misery Hour (Hans Kloss)		I Like The Scribbles (Eclectic)		12am
1										1
2							Aural Tentacles (Eclectic)	The Vampire's Ball (Industrial)		2
3	CiTR Rebroadcast		CiTR Rebroadcast		CiTR Rebroadcast	CiTR Rebroadcast			CiTR Rebroadcast	3
4								CiTR Rebroadcast		4
5										5

SUNDAY

TANA RADIO
(World) 9-10am

SHOOKSHOOKTA
(Talk) 10-11am
A program targeted to Ethiopian people that encourages education and personal development.

KOL NODEDI
(World) 11am-12pm
Beautiful arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW
(Reggae) 12-3pm
Alternating Sundays
Reggae inna all styles and fashion.

BLOOD ON THE SADDLE
(Roots) 3-5pm
Alternating Sundays
Real cowshit-caught-in-yer-boots country.

SHAMELESS
(Eclectic) 3-5pm
Alternating Sundays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR stick, you can hear some faves you never knew you liked.

CHIPS WITH EVERYTHING
(Pop) 5-6pm
Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

SAINT TROPEZ
(Pop) 5-6pm
Alternating Sundays
Welcome to St. Tropez! Playing underrated music from several decades!
st.tropez101.9@gmail.com

QUEER FM
(Talk) 6-8pm
Dedicated to the gay, lesbian, bisexual and transsexual communities of Vancouver. Lots of human interest features.

background on current issues and great music.
queerfmradio@gmail.com

RHYTHMSINDIA
(World) 8-9pm
Alternating Sundays
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

ALL AWESOME IN YOUR EARS
(Eclectic) 8-9pm
Alternating Sundays

MONDO TRASHO
(Eclectic) 9-10pm
The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!

TRANCENDANCE
(Dance) 10pm-12am
Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.
trancendance@hotmail.com

MONDAY

BREAKFAST WITH THE BROWNS
(Eclectic) 8-11am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
breakfastwiththebrowns@hotmail.com

JAPANESE MUSICQUEST
(World) 11am-12pm
Syndicated from CJLY Kootenay Co-op Radio in Nelson, B.C.

ALTERNATIVE RADIO
(Talk) 12-1pm
Alternating Mondays
Hosted by David Barsamian.

CANADIAN VOICES
(Talk) 12-1pm
Alternating Mondays

PARTS UNKNOWN
(Pop) 1-3pm
An indie pop show since 1999, it's like a marshmallow

sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

LET'S GET BAKED
(Talk) 3-4pm
Vegan baking with "rock stars" like Laura Peek, the Food Jammers, Knock Knock Ginger, the Superfan-tastics and more.

THE RIB
(Eclectic) 4-5pm
Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

CAREER FAST TRACK
(Talk) 5:30-6pm

SON OF NITE DREAMS
(Eclectic) 6-7:30pm
Alternating Mondays
Join jolly John Tanner, radio survivor for almost half a century now, heard alternating Mondays with an eclectic musical mix of many eras from the '50s to today.

THIS SIDE OF MONDAY
(Eclectic) 6-7:30pm
Alternating Mondays
Fun and independent music supported by a conversational monologue of information, opinion and anecdotes focusing on the here, the now and the next week.
becktrex@gmail.com

RADIO FREE GAK
(Eclectic) 7:30-9pm

THE JAZZ SHOW
(Jazz) 9pm-12am
Vancouver's longest running prime-time jazz program. Hosted by the ever suave, Gavin Walker. Features at 11pm.
Sept. 7: In honour of Sonny Rollins' Birthday (he's 79 today), a milestone recording, "Way Out West," with Ray Brown (bass) and Shelly Manne (drums).
Sept. 14: Our traditional "Back to School" Feature: "A History of Jazz" narrated by

Julian "Cannonball" Adderley. Sept. 21: Part 2 of the "Back to School" Feature: "What is Jazz?" narrated by Leonard Bernstein.
Sept. 28: "Jazz Guitar," a quiet classic with Jim Hall, Carl Perkins (piano) and Red Mitchell (bass).

TUESDAY

PACIFIC PICKIN'
(Roots) 6-8am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.
pacificpickin@yahoo.com

GIVE 'EM THE BOOT
(World) 8-9:30am
Sample the various flavours of Italian folk music from north to south, traditional to modern, on this bilingual Italian/English show. Un programma bilingue che esplora il mondo della musica etnica italiana.
giveetheboot@gmail.com
myspace.com/giveetheboot

THIRD TIME'S THE CHARM
(Rock) 9:30-11:30am
Open your ears and prepare for a shock! A harmless note may make you a fan! Deadlier than the most dangerous criminals!
borninsixtynine@hotmail.com

MORNING AFTER SHOW
(Eclectic) 11:30am-1pm
An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on The Morning After Sessions.

LAUGH TRACKS
(Program) 1-2pm
Laugh Tracks is a show about comedy. Kliph Nesteroff, from the 'zine Generation Exploitation, hosts.
generationexploit@yahoo.com, musicalboot@yahoo.ca

WINGS
(Talk) 2-2:30pm

REEL TO REAL
(Talk) 2:30-3pm
Movie reviews and criticism.

NATIVE SOLIDARITY NEWS
(Talk) 3-4pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

RADIO FREETHINKER
(Talk) 4-4:30pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

WENER'S BARBEQUE
(Sports) 4:30-6pm
Daryl Wener talks about the world of sports. Everything from the Canucks to the World Rock Paper Scissors Championship.
ethanwener@hotmail.com

FLEX YOUR HEAD
(Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

LIFE ON JUMPSTREET
(Dance) 8-9pm

CRIMES & TREASONS
(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

CABA RADIO
(Talk) 11pm-12am
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY

SUBURBAN JUNGLE
(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed!
dij@jackvelvet.net

POP DRONES
(Eclectic) 10-11:30am

ANOIZE
(Noise) 11:30am-1pm
An hour and a half of avant-rock, noise, plunderphonic, psychedelic and outsider aspects of audio. An experience for those who want to be educated and EArItated.
lukemeat@hotmail.com

THE GREEN MAJORITY
(Talk) 1-2pm
Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

DEMOCRACY NOW
(Talk) 2-3pm

RUMBLETONE RADIO
A GO GO
(Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!

ARTS REPORT
(Talk) 5-6pm

AUDIOTEXT
(Talk) 6-6:30pm
The juiciest Canadian writing: poetry readings, author interviews, short stories, spoken word, etc.

SAMSQUANT'S
HIDEAWAY
(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop.
anitabinder@hotmail.com

THE CANADIAN WAY
(Eclectic) 6:30-8pm
Alternating Wednesdays

FOLK OASIS
(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. Cmon in! A kumbaya-free zone since 1997.
folkcoasis@gmail.com

SEXY IN VAN CITY
(Talk) 10-11PM
Your weekly dose of education and entertainment in the realm of relationships and sexuality.
sexyinvancity.com/category/

sexy-in-vancity-radio
HANS KLOSS' MISERY HOUR
(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS
(Talk) 8-10am

SWEET AND HOT
(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS
(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.
duncansdonuts.wordpress.com

WE ALL FALL DOWN
(Eclectic) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd.
www.weallfalldowncitr.blogspot.ca

INK STUDS
(Talk) 2-3pm
Underground and indie co-mix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

FRENCH CONNECTION
(World) 3:30-5pm
French language and music.

CAFE RADIO
(World) 5-6pm
Iranian talk and music syndicated from CJFS Simon Fraser University, Burnaby, B.C.

STEREOSCOPIC REDOUBT
(Rock) 6-7:30pm
Psychedelic, acid punk, freakbeat, prog and other grotesque and socially relevant artifacts from 1965 to today, with an emphasis on Vancouver's freak flag with pride.
www.myspace.com/stereoscopicredoubt

EXQUISITE CORPSE
(Experimental) 7:30-9pm
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.
artcorpse@yahoo.com

LIVE FROM THUNDERBIRD
RADIO HELL
(Live Music) 9-11pm
Featuring live band(s) every week performing in the CITR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

HYPNOTIC GROOVE
(Techno) 11pm-12am

AURAL TENTACLES
(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
auraltentacles@hotmail.com

FRIDAY

SYNCHRONICITY
(Talk) 9-10am
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

SKA-T'S SCENIC DRIVE
(Ska) 10am-12pm
Canada's longest running Ska radio program.
djska_1@hotmail.com

THESE ARE THE BREAKS
(Hip-hop) 12-1pm
Top notch crate digger DJ Avi Shack mixes underground hip-hop, old school classics, and original breaks.
beatsstreet@telus.net

RADIO ZERO
(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else.
www.radiozero.com

NARDUWAR
(Narduar) 3:30-5pm
Join Narduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo!
narduar@narduar.com

NEWS 101
(Talk) 5-6pm

HOT MESS
(Eclectic) 6-7:30pm

AFRICAN RHYTHMS
(Eclectic) 7:30-9pm

RAINBOW GROOVE
(Dance) 9-10:30pm

SHAKE A TAIL FEATHER
(Soul/R&B) 10:30-12am
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

I LIKE THE SCRIBBLES
(Eclectic) 12-2am
Beats mixed with audio from old films and clips from the Internet.

THE VAMPIRE'S BALL
(Industrial) 2-4am
Dark, sinister music to soothe and/or move the Dragon's soul. Industrial, goth and a touch of metal too. Blog: thevampiresball.blogspot.com
thevampiresball@gmail.com

SATURDAY

THE SATURDAY EDGE
(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!
steveedge3@mac.com

GENERATION ANIHILATION
(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore guest by band interviews, guest speakers and social commentary.
crashburnradio@yahoo.ca

POWER CHORD
(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff the Metal Pimp.

CODE BLUE
(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul.
codeblue@buddy-system.org

THE LEO RAMIREZ SHOW
(World) 5-6pm
The best of mix of Latin American music.
leoramirez@canada.com

NASHA VOLNA
(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad.
nashavolna.ca

SHADOW JUGGLERS
(Dance/Electronic) 7-9pm
Broaden your musical knowledge with DJs MP, Socool, Soo and their guests. Working across music genres including electronic and club-based music.
shadowjugglers@hotmail.com

SYNAPTIC SANDWICH
(Dance/Electronic/Eclectic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you!
www.synapticsandwich.net

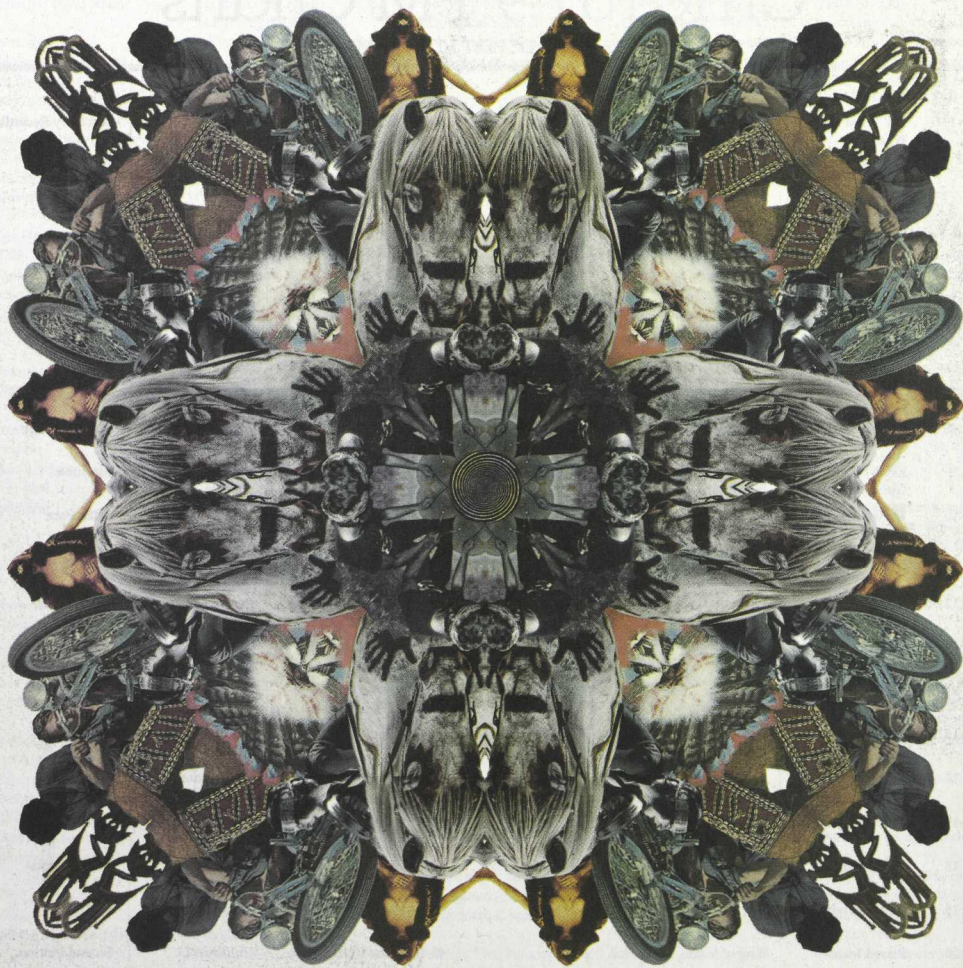
BEATS FROM THE BASEMENT
(Hip-hop) 11pm-1am
Hosted by J-Boogie and Joelboy. The latest tracks, classics, rare and obscure, current events and special features of peeps coming into the studio. Listeners can expect to be entertained...church.
klymkiw@gmail.com

CiTR 101.9 FM Charts

STRICTLY THE DOPEST HITZ OF AUGUST

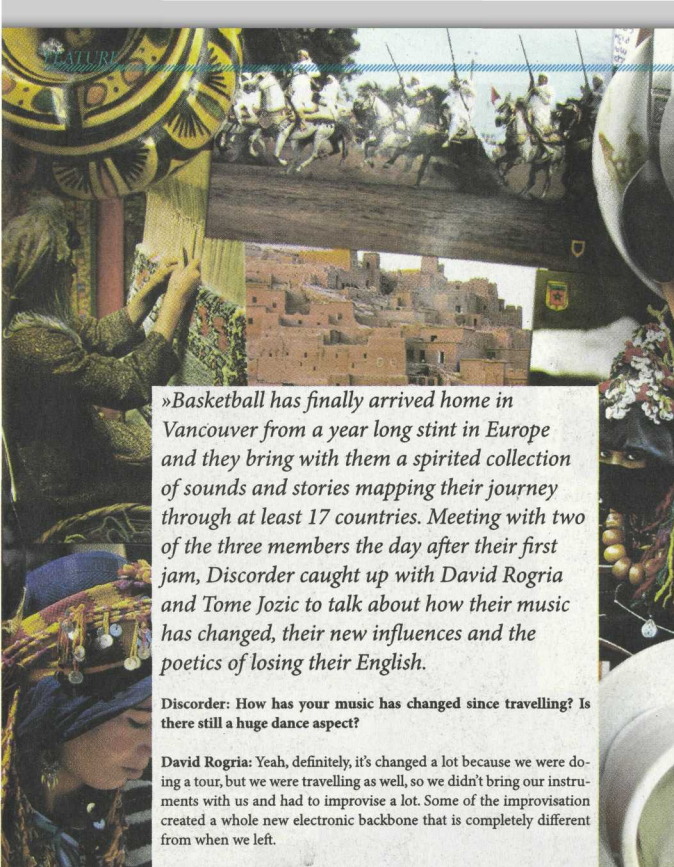
#	Artist	Album	Label	#	Artist	Album	Label
1	The Wind Whistles*	<i>Animals Are People Too</i>	Independent	26	Simple Minds	<i>Graffiti Soul</i>	Sanctuary Records
2	Various*	<i>MusicWorks #104</i>	MusicWorks Magazine	27	Pony Up!	<i>Stay Gold</i>	Independent
3	The Rural Alberta Advantage*	<i>Hometowns</i>	Independent	28	The Tranzmitors*	<i>Busy Singles</i>	Deranged
4	Ohbijou*	<i>Beacons</i>	Last Gang	29	Sonic Youth	<i>The Eternal</i>	Matador
5	Lightning Dust*	<i>Infinite Light</i>	Jagjaguwar	30	Tortoise	<i>Beacons of Ancestorship</i>	Thrill Jockey
6	Black Mold*	<i>Snow Blindness Is Crystal Antz</i>	Flemish Eye	31	Ty Segall	<i>Lemons</i>	Goner
7	The Wailin' Jennys*	<i>Live at the Mauch Chunk Opera House</i>	Outside	32	Sam & the Plants	<i>The Eff</i>	B-Music
8	Various*	<i>Vancouver's Punk As Fuck Vol. 2</i>	VPAF	33	The Donnas	<i>Greatest Hits, Vol. 16</i>	Purple Feather
9	Extra Happy Ghost !!!*	<i>How The Beach Boys Sound ... Feelings</i>	Saved By Radio	34	Phoenix	<i>Wolfgang Amadeus Phoenix</i>	Glassnote
10	The Got To Get Got*	<i>Sahalee</i>	Noyes	35	The Fresh & Onlys	<i>s/t</i>	Cattle Face
11	Little Girls*	<i>Tambourine</i>	Paper Bag	36	Reverie Sound Revue*	<i>s/t</i>	Boomba
12	Vincat*	<i>Hoi Polloi</i>	Hive Creative Labs	37	Church of the Very Bright Lights*	<i>Pagoda Faults</i>	Independent
13	Endangered Ape*	<i>Ape Shall Not Kill Ape</i>	Mammoth Cave	38	Still Life Still*	<i>Pastel EP</i>	Arts & Crafts
14	Various*	<i>Manoeuvres 3: A Collection ... Electronica</i>	So Called	39	Jack-o & the Tennessee Tearjerkers	<i>The Disco Outlaw</i>	Goner41
15	Woods	<i>Songs of Shame</i>	Shrimper	40	Fruit Bats	<i>The Ruminant Band</i>	Sub Pop
16	No Bunny	<i>Love Visions</i>	1234 GO!	41	Animal Collective	<i>Summertime Clothes</i>	Domino
17	Dan Mangan*	<i>Nice, Nice, Very Nice</i>	File Under: Music	42	Gobble Gobble*	<i>Neon Graveyard</i>	Independent
18	Pretty Vanilla*	<i>7 Inches Deep</i>	Little Red Sounds	43	Apostle of Hustle*	<i>Eats Darkness</i>	Arts & Crafts
19	Pterodactyl	<i>Worldwild</i>	Brah	44	Iggy Pop	<i>Preliminaries</i>	EMI
20	Pissed Jeans	<i>King of Jeans</i>	Sub Pop	45	The Church	<i>Untitled #23</i>	Second Motion
21	YACHT	<i>See Mystery Lights</i>	DFA	46	Zeus*	<i>Sounds Like Zeus</i>	Arts & Crafts
22	Noah23*	<i>Rock Paper Scissors</i>	Independent	47	Cryptacize	<i>Mythomania</i>	Asthmatic Kitty
23	Canucky Bluegrass Boys*	<i>Standin' Up</i>	Independent	48	The Dead Weather	<i>Horehound</i>	Third Man
24	Sunset Rubdown*	<i>Dragonslayer</i>	Jagjaguwar	49	Moby	<i>Wait For Me</i>	Mute
25	Evaporators/Andrew W.K.*	<i>A Wild Pear</i>	Mint	50	Pre	<i>Hope Freaks</i>	Skin Graft

CiTR's charts reflect what's been spun on the air last month. Rekkids with stars (*) come from this great land o' ours. Most of these phat platters can be found at fine independent music stores across Vancouver. If you can't find 'em, give the Muzak Coordinator a shout at 604-822-8733. His name is Luke Meat. If you ask nicely he'll tell you how to git 'em. Check out other great campus/community radio charts at www.earshot-online.com.



»A BACK AND FORTH WITH
BASKETBALL





»Basketball has finally arrived home in Vancouver from a year long stint in Europe and they bring with them a spirited collection of sounds and stories mapping their journey through at least 17 countries. Meeting with two of the three members the day after their first jam, Discorder caught up with David Rogria and Tome Jozic to talk about how their music has changed, their new influences and the poetics of losing their English.

Discorder: How has your music has changed since travelling? Is there still a huge dance aspect?

David Rogria: Yeah, definitely, it's changed a lot because we were doing a tour, but we were travelling as well, so we didn't bring our instruments with us and had to improvise a lot. Some of the improvisation created a whole new electronic backbone that is completely different from when we left.

Tome Jozic: We weren't ever really that techno inspired. [While travelling] we were only able to utilize electronic equipment and make sketches on the go, so there is still that dance element a lot, but it's more varied, definitely. We were able to illustrate our moods. ... We were always in different situations and different venues and always plugging into sockets, different circuits—so that had an influence on us.

DR: There was no predetermination; it was all just random, completely. We really never had to be anywhere, other than where we chose to go and when.

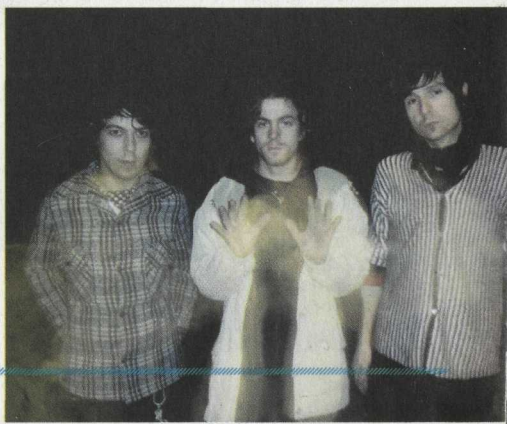
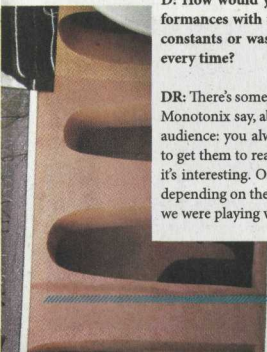
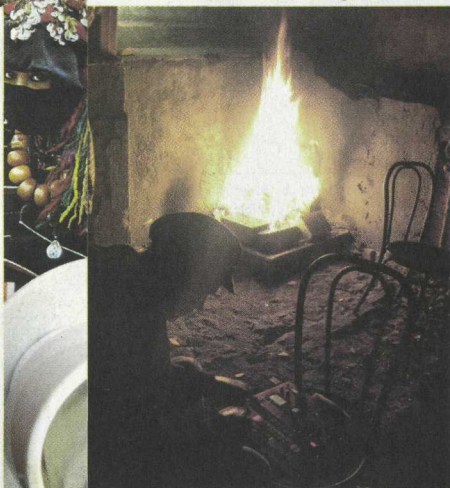
D: How would you say audience participation affected your performances with the constant change in venue? Were there certain constants or was it also a different experience playing for people every time?

DR: There's something interesting about what I heard the singer of the Monotonix say, about the reciprocation of being a performer [for] the audience: you always have to be a little bit crazier, than the audience to get them to react in a crazy way. I don't necessarily believe that, but it's interesting. On the other hand, it was always very, very different, depending on the show, depending on the country, depending on who we were playing with.

cont.»



photos from Basketball's time abroad
courtesy of Basketball





Basketball cont.»

TJ: We were trying to be as provocative as possible, as involving as possible. Whether it be lending out instruments, always trying to have cooperation between the audience and us on stage—very important, there has to be this equilibrium, so to speak. That's what it is! That is the essence of what we try to make. It was always changing. It was a challenge.

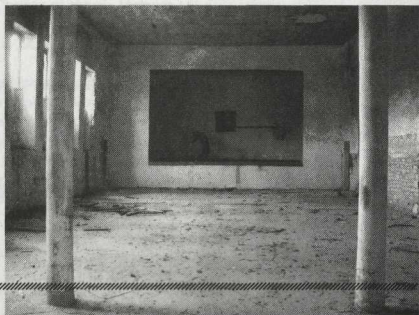
D: Are there any major new influences in terms of genre or style? Or any artists that you met while you were traveling that had a big influence?

DR: It's pretty hard to say. Between the three of us, Luka [Rogers] is not here, ... but all three of us are pretty all over the map. A lot of the artists we like are from Iraq, Iran, Syria, Egypt, Morocco, that whole area. I'd say those countries especially have a big influence. Even places like Thailand or China. It's not one defined thing. I find a lot of that music has so much more heart and passion behind their songs than a lot of Western music.

DR: And people we met ... El Hijo de Cumbia ... His music is amazing!

D: Are you anticipating any change in your performance? You've yet to play a show in Vancouver since you got back, and now that you have all your old gear and your jam space, what do you foresee happening here?

DR: We developed completely differently. I feel so much stronger. ... The sounds that we have are just limitless. And being back home is great because we have this cacophony of sounds and it's just kind of overwhelming!



TJ: It's really exciting to come back and involve more people in the project. The best thing about travelling was just meeting people and having people perform with us, or the idea that they would lend their music to us to sample if they couldn't come from North Africa or Bosnia. It's that, on the first level, we have electronics and we have percussion and we have some minor effects that we can play with for a live show, but we were missing so many little pieces. And this is where the idea came from, that "How are we going to decorate our songs with our ideas?" and so we decided that involving and sampling people that we met, wherever we go, would be such a fantastic idea, that we could incorporate them into our songs.

DR: Like their spirit was there.

TJ: Yeah, and now that we're back home, level two: we can continue to use the samples that we've collected, but incorporate more of the instruments that we want to use and have more people join us on stage and play more live instruments.

D: That's really exciting, to think about having all of those samples with you ... how would you describe that? Collage?

DR: Um, an ode. I feel that way.

D: What do you think about recording? How do you negotiate putting together a really defined track, as opposed to a live performance?

DR: At the moment, I don't know. And right now the newest section of what we've done is unrecorded—unrecordable—at the moment.

TJ: It's a mystery, I'm not sure how we're even going to find room for all the things we want to do. There's so many sounds.

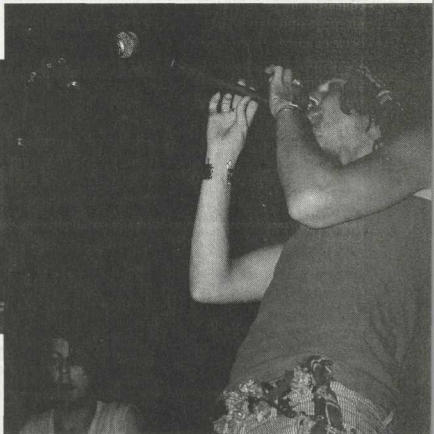
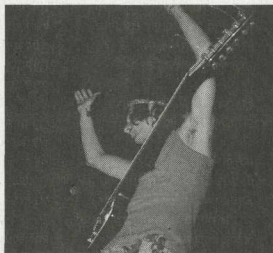
DR: On some of our tracks we made flaws on purpose. Making imperfections, along with recording analogue instruments, or at least micing everything rather than just plugging everything in, is something that we would really like to get into.

TJ: There is an art to [mics] ... I mean I could think of records that I would want it to sound like, but I don't know how to do that, I don't know who to ask. We have friends who record a lot of electronica, but in the next few months that's our next project, figuring out how we're going to do that. We've never recorded electronic aspects like that before.

DR: So excited about it!

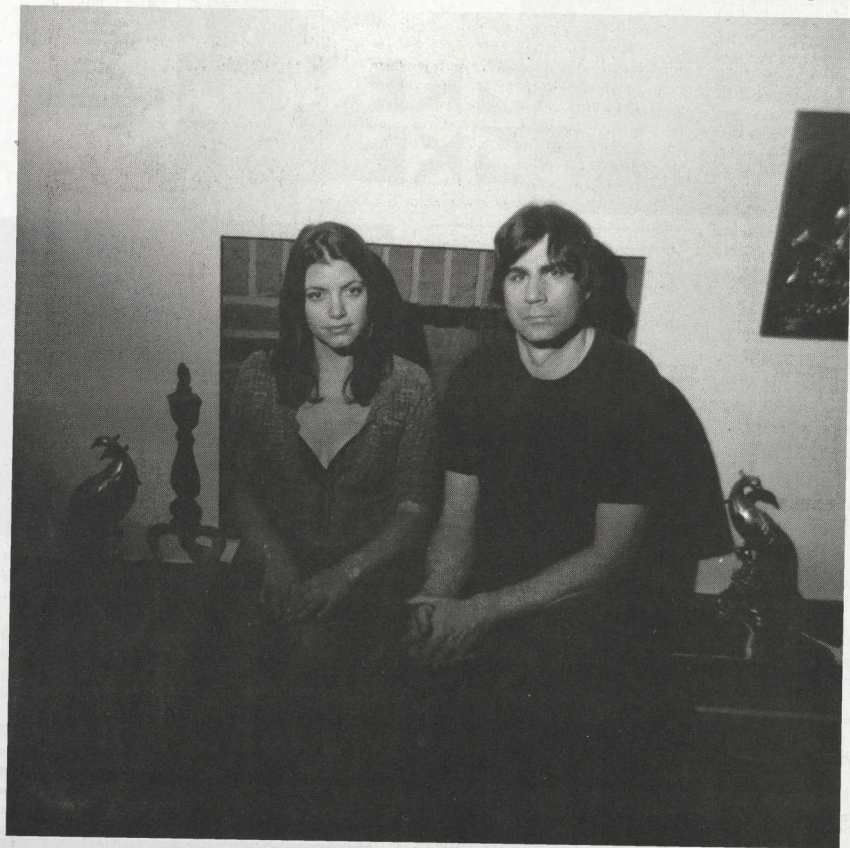
BASKETBALL BASKETBALL BASKETBALL

After witnessing their show at the Rickshaw Theatre on Aug. 21, their excitement shone through. While the high energy trio bounced back and forth through their collection of instruments, falling in and out of formation like playful migratory birds beating the air with their wings, the audience seemed to respond to the wave of sound with similar fury. With no specific recording dates or plans for track releases, we will have to continue to light the torch for Basketball's live performances in Vancouver as they share their dreams of a worldly music project that we're all invited to.



photos from Aug. 22 at the Rickshaw by Nicole Ondre

Todd Fancey [right] and band mate Anastasia Siozos photographed in Reece Terris' *Ought Apartment* by Robert Fougere



TODD FANCEY:

Balancing his time between troubled youth and the New Pornographers

by Dan Fumano & Dan Holloway

Todd Fancey has been performing in the Vancouver music scene for over a decade, playing in different bands and working on his solo project, releasing two albums (with a third on the way) with Anastasia Siozos under the name Fancey. He's most widely known for his work as a guitarist in one of Vancouver's favourite local rock bands, the New Pornographers. But we wanted to talk to him to find out more about his other gig as a residential care worker at a group home for troubled youth in Vancouver.

The New Pornographers are one of the biggest rock bands to ever come out of Vancouver; critic's darlings with a string of exceptionally well-received albums, they've won Juno Awards and other accolades, while touring all over the world. We were surprised that a band as popular and successful as the New Pornographers has a member who also works a day job in Vancouver, between playing the Late Show with David Letterman and appearing at the Hollywood Bowl.

And of all the jobs that Fancey could be doing to supplement his work with the band, he's chosen a job that a lot of people wouldn't want (or be able) to do: working with kids in some very tough situations, kids who have nowhere else to go. It's worth noting that other members of Vancouver's music community have similarly worked in demanding private-public social health jobs. Fancey pointed to Black Mountain, another celebrated Vancouver band whose members have worked at the Insite Supervised Injection Site. Other local musicians who do (or have done) social work in Vancouver, include members of Japandroids, You Say Party! We Say Die! and the Choir Practice.

Fancey, who walked over to meet me at a bar in Mount Pleasant straight from a rehearsal with the New Pornographers, is friendly, funny and personable right away. Over the course of the evening (and some beers and Caesars), the conversation veers from Australia's most dangerous creatures, to *Sein-*

"All hell does break loose sometimes ... I had a syringe thrown at me that was full of blood."

feld, to Fancey's admiration for Lady Gaga's "Pokerface." When we began to talk about his day job at the group home, he obligingly replied, "Sure, I'll tell you whatever," before laughing and adding, "I just hope it's not too boring."

Fancey works for a Vancouver-based children's and family social services agency. The organization is a public-private partnership, and its main focus is the operation of fully-staffed group homes that are scattered throughout East Van. At any given time, each home will have between three and five youths in residence, ranging in age from about 10 to 18.

Fancey said his job is different each day. "It's just making sure everything goes well in the house. It could involve so many things; it could be breaking up a fight, taking someone to a hockey game, calling a social worker, sitting around watching TV with the kids, playing basketball. It's kind of cool, cause you're just airdropped into their lives for eight hours." Currently, Fancey works at the group home part-time. "I was full-time between 1999 and 2005, but then, with the New Pornos, we just got really busy and started making a more legitimate living off it, so I just took a leave of absence at one point, and then came back and now I'm just on the casual list, where I just do a few shifts."

On a more grim note, Fancey tells how his work with the group home has occasionally run into his life outside it. "Kurt, the drummer from the New Pornographers—we used to rehearse at his place, and he lived on Cordova. When we would see them [the kids] on Cordova, a lot of them were heavily involved in the sex trade and you see them and they're in really rough shape. And a few have been known to pass away, and you hear about it when they're 20 or so, and that's happened a few times as well. It's

really sad."

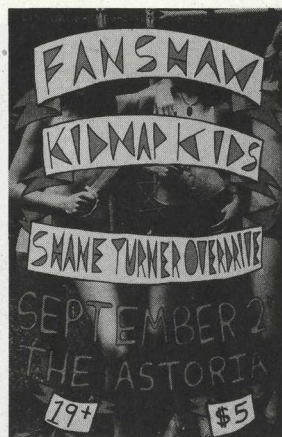
Working at the group home for over a decade has certainly had its share of sad, difficult and outright scary moments. "A typical day you're just there, making breakfast, reading the newspaper, chatting and watching the sun come in through the window. But then, all hell does break loose sometimes. ... I had a syringe thrown at me that was full of blood. That was the closest call ever," Fancey related calmly without sensationalizing. "And she actually has Hepatitis C. Great kid, I love her, but that was the most dangerous thing that ever happened to me."

Dealing with situations like this can't be easy, so why does a successful musician like Fancey—a talented, smart, likable guy who could certainly find work somewhere else—work a job as emotionally draining and potentially dangerous as this one? He acknowledges that part of the appeal is how it fits around his schedule, allowing him to go on the road to tour or take time off to record. "But also it's just such a great job. I'm so lucky to get into that field. I used to work at the bank. I used to wash dishes. I used to be a security guard. Those are not fun jobs, but working with the kids you do actually feel like you are kind of helping."

Asked if he finds the job rewarding, he replied that "It can be. It can be really rewarding. I think the most rewarding thing is when you're able to toss in a little encouragement. It doesn't happen that often, and you don't want to push it, you don't want to be phoney with them. Fairly recently, I've actually met a few kids who are musically inclined, and I don't know if they're listening to me or anything ... but that can be rewarding when you're able to provide some encouragement."

He is also keeping busy with his own musical endeavours, including a still-untitled upcoming album with Siozos (the first single "All My Friends" will be released Sept. 27) and a forthcoming New Pornographers album with a "pretty solid" release date of spring 2010. "Carl [Newman, front man for the New Pornographers] actually lives ... in upstate New York now ... and I'm going to go record my guitar parts there. I'm really looking forward to it, because I'm going to pretend we're Led Zeppelin, like when Led Zeppelin used to record in the country ... that's what this is going to be like; we're moving the gear to, basically, a cottage. So that record's sounding really good."

As excited as Fancey gets discussing riffs and records and concerts, he also obviously cares about the kids he works with in the group homes. It's refreshing to meet someone like Fancey, whose grounded, friendly manner and the altruistic nature of his work (though he tries to downplay it as such) stand starkly at odds with many people's idea of the hedonistic, egocentric life of a "rock star." This may not last though—"As soon as we get some more play on American radio stations," Fancey joked. "Then it's Lamborghini time."



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REAL LIVE ACTION

Grouper | Empty Love | Diadem

July 18

St. Andrews-Wesley Cathedral

You've got to love Twee Death. Their taste is unimpeachable, their posters (and even tickets) are beautiful, and when these guys put on a show, you know it's because they want to see the artist in question even more than you do. If noise, drone, psych and the deep end of folk is your thing, you've probably been to a number of Twee Death shows already (Tiny Vipers, Mount Eerie, and the double-bill of Psychic Ills and Indian Jewelry being just a few recent ones), but this Grouper show was undoubtedly their most ambitious undertaking. They'd brought her to town before to play a tiny stage at Hoko's, and no doubt she attracted a bit more attention when she opened up for Animal Collective at the Commodore, but that show was also an inevitably poor fit: her quiet, meditative dream-folk was almost entirely drowned out by crowd clamour. No doubt Twee Death's Kris Charlton was betting that enough Grouper fans would pay to see her in a bigger venue by herself, so he boldly booked St. Andrews-Wesley

Cathedral, arguably the most beautiful venue in town, and sadly underused. Its grandiose columns and arches inspire a reverent awe even in the devout unbeliever, and its bell-clear acoustics are perfect for attending closely to quiet wonders. All the same, St. Andrews is usually home to the likes of Final Fantasy and Joanna Newsom, and Grouper's Liz Harris simply doesn't command that level of popularity. The night of the show, the venue was well-attended by the usual Twee Death suspects, but the church was still cavernously unoccupied, for the most part. But all the better—those that turned out were rewarded with a rare treat: a small, private audience with three excellent abstract sound artists in a space that virtually never hosts such things, with the added bonus of a spectacular PA that Charlton turned up LOUD.

Diadem, composed of Vancouver's number one drone couple, Gabriel Saloman (formerly of Yellow Swans) and Aja Rose Bond, delivered a candlelit set of small sounds (plucking, bowing, moaning) carefully processed, a slow-burning exercise in tension and release, masterfully paced. Following them, the normally-solo Empty Love was joined by Erin Ward

(a.k.a. Les Beyond) from Shearing Pinx, who contributed intricate guitar figures to Brad Lynham's burbling ambient synths. Finally, Liz Harris, unassuming and hiding her face behind her dark hair, took to the stage accompanied by a video projection of her own design, a Rorschach snowstorm of black and white shadows that resembled drifting leaves at one point, flocking birds at another—a perfect analogue of her cryptic brand of evocatively blurred shoegaze. Her themes are immersion, evaporation, disassociation and ephemerality, usually couched in terms of non-human elements and natural forces (wind and water, especially), and her self-effacing stage presence is typical of her approach to lyrics and sonics: she throws up an infinite series of gauzy curtains to hide behind, shrouds of mist, tsunamis of oblivion, all pointing towards a non-being, a disappearance of the self that represents, if not euphoria, a kind of peace and relief. It's very sad music, but it was a very good night for it. I hope Twee Death didn't lose too much money.

—Saelan Twerdy



Mika Miko photographed by Nate Pike

Go Ghetto Tiger
July 18
Biltmore Cabaret

My memories of the 1980s are foggy at best. Though I'm practically a senior citizen of the decade, all of eight years old in '85, I still can't remember much more than big bangs, Michael J. Fox, crew-neck sweaters and my trusty Atari. In fact, I would go so far as to describe the whole decade as "the Atari years": a time of sights and sounds that were simple, jagged, space age, radioactive and downright weird. If pressed to summarize, the Atari years could be described as a time of bleeps and dots.

Now, why do I spiral into this strange fit of nostalgia? Because I find myself at the Biltmore watching Vancouver's Go Ghetto Tiger, whose music puts my brain to bleeps-and-dots mode. This three-piece maxes out the weirdometer; from outfit choice to instruments, they really are a piece of work. MarQuo B sings lead and plays bass, and is backed by Jason Quirk on an electronic drum kit and Super J on the keyboard. The three appear on stage in assorted military coveralls, à la *Top Gun*.

And then there are the stage antics. While MarQuo and Super J show us their latest robotic dance moves, Quirk dramatically pauses between drum beats to hold a single drumstick to the sky. Between songs MarQuo keeps the crowd occupied with unconventional banter, telling them that he knew they were wondering if he "has sex like he plays bass." (How did he know?) He also tells them that it's GGT's last show ever, only to reveal that this is completely fictional a few songs later.

Nobody could accuse these guys of lacking in personality. Their electric synth rhythms set a dance party going that would mobilize even the stiffest of butts. Wrapping nicely into spacey organ melodies, the techie sounds march your mind through an inter-dimensional journey, seasoned with heavy ef-

fects that can only be described as maximum Atari.

Eighties revivalists are a dime a dozen, but Go Ghetto Tiger stands out. Maybe it's the use of interesting space age musical effects. Perhaps it's because they aren't just putting us on for fad's sake—they just have a good time being their unusual selves. Whatever the reason, GGT brings uniqueness to the stage that at the very least scores off the charts on the weirdometer, the techometer and 100 per cent bona fide bleeps and dots. Seeing GGT at the Biltmore was something special—or maybe someone slipped a hallucinogenic substance into my drink. Let's hope it was the former!

—Tamara Lee

Mika Miko | The Audacity | White Lung | Nu Sensae

July 22
Biltmore Cabaret

On July 22 at the mighty Biltmore, the nerd punks were out in full force, toting backpacks, art degrees and a fair bit of attitude. Nu Sensae, White Lung, the Audacity and Mika Miko rip-roared their way into a bunch of kids' hearts with their intelligent brand of yappy punk rock madness. The room was full, the crowd was pumped and there was an element of sex in the air. Whether it was the cute, awkward girls fronting intimidating bands or the attractive couple in the corner dry humping their way through the evening, this night was shit hot!

I arrived just in time for White Lung's set, which was short, loud and punchy as hell. The fringe-haired waif belting out lyrics appeared coolly detached, and her band was poised to set the place ablaze. I didn't understand a word, but it still got me sugary and ready for some headliner—but not before the Audacity from California took the stage with an interesting stew of garage rock, punk and jacked-up



The Audacity photographed by Nate Pike

pop. They played tight jams that got the crowd surfing and plastered a stupid grin on my face with their cute young boy antics. If I was a girl I'd be screaming "Dreamy!" and calling it a night, but I was there for Mika Miko, who pretty much destroyed!

The dense crowd was bubbling and popping everywhere and the band was on fire. Playing few older songs and a host of tracks from their latest disc, *We Be Xuxa*, these Cali kids delivered. Though Pitchfork approval has painted a thin coat of rock star pink on Mika Miko, and some lineup changes have shifted the energy level and overall tightness of the band, it didn't stop them from rocking, sassing and whipping the crowd into happy submission. I'd say it was a job well done!

—Nate Pike

The Clips
July 24
The Astoria

Edo Van Breemen, eldest son of university professor Cornelius Van Breemen, is presently to Vancouver's synth-rock garage scene what Calvin Johnson was to Olympia's lo-fi scene of the late '80s. Van Breemen has been very busy making things happen as of late, what with running Unfamiliar Records with Greg Ipp, playing with his other band Brasstronaut and touring with high-profile Unfamiliar Records artist Japandroids. Of all Van Breemen's projects, though, the Clips are a definite fan favourite, and their live performances have become a rare treat. The Clips' sound is heavily synth-riff driven, and the keyboard melodies alone could entertain a dance party. Nicely filling out the ensemble's sound are Mike Jones (guitar), James Steidle (keys) and Andrew Seeton (bass), with very danceable drum beats and violin provided by Jeremy Gruman.

Friday's show went down in true summertime



The Clips photographed by Robert Fougere

fashion: as bicycles piled high outside the Astoria, the Clips blasted proven tracks from their lone full-length release, *Matterhorn*. Fans bounced and sang along, jostling for space in front of the box fan on the dance floor. The Clips' next performance was on Aug. 13 at the Red Room as part of Olio festival. [ed. Sadly, the Olio performance was also their last, as Van Breemen announced that guitarist Mike Jones was leaving the band, and that they would be retiring the Clips' repertoire out of respect for the lineup. This puts an end to what has become a Vancouver institution. But they'll be back, in one form or another, and we're looking forward to it!]

—Robert Fougere

Hard Drugs | Adelaide

July 25

Biltmore Cabaret

After the heavy blanket of thunder and rain dissipated, releasing Vancouver from one of its most spectacular storms in memory, the city was treated to an even greater spectacle of nature. The sky held an electric orange glow, a slow-burning light show that spread just to the western side of Quebec St., leaving the east side of Mount Pleasant in a deep brown and purple haze. Though any deep divide between Van-

couver's East and West may be long gone, nature's light and shadow play had me imagining there was still, deep differences between East and West. Walking into the dimly lit Biltmore basement where the PBRs were on special and greasy hair and flannel was the norm, the night felt like an East Van experience.

I saw Adelaide once years ago and felt indifferent. Not so tonight. They've honed southern grunge rock to a science. Remember the time before Pearl Jam and Nickleback, when singing in a sustained drunken drawl had some charm, and the lyrics (although barely discernible) were gloomy, thoughtful and interesting? How a generation of drunk drivers and hicks hijacked and ruined a singing style is a mystery to me, but Jesse Booi from Adelaide has found a way to sing with a southern slur and make it sound shit hot (rather than just shit.) Assisted by the pool of incredible talent that plays alongside him, bassist Ty McLeod and drummer Ben Frey kept the crowd lulled with a trance-inducing rhythm, while their lead guitarist John Rogers crafted each of his leads into a swelling melodic narrative of grungy lamentation, drawing from the most tasteful elements of the late '60s and early '70s. The low point was when a string broke and the band couldn't get a new guitar fast enough to keep the feeling going. A difficult finale, for a great set.

Hard Drugs were quick to assemble their nine-

piece all-star group, which included members of Bend Sinister, Black Mountain and Blood Meridian. There were some serious cult overtones to the spectacle. All the musicians were clad in white (save frontman Jeff Lee), and had confused shit-eating-grins on their faces. Lee, despite his scruffy and broody demeanor, was obviously pleased to be there, and announced that this would be the first, and likely last time, the entire Hard Drugs self-titled album would be played live. What ensued was a sweaty, finely-tuned alt-country musical landscape, bringing the audience over an hour's worth of love, addiction, tragedy, murder and gunfights. While the telling of Terminal City's junkie love story could have used a slightly more nuanced perspective (the double LP has some questionable pictures of band members posing like "real life" junkies), the audience and members were so enthusiastic that it was impossible to dwell on the politics of presentation. The backup vocals were executed and arranged with razor sharp precision, the keys and guitars were dynamic and subtle in their interplay, and everyone in the band took a turn singing.

The whole night felt like a beer and pot soaked homecoming party. Very East Van indeed.

—Andrew Candela

Hard Drugs photographed by
Ryan Walter Wagner



SSRIs | Ghost House | Hermetic
July 30
Biltmore Cabaret

A beer to the wind and already planning to head to the Biltmore in a few hours, I agreed without a second thought when asked to review this show. Ghost House and Hermetic are a couple of my favourite bands in Vancouver, and I was stoked to check out the SSRIs. Armed with only an iPhone camera and a good friend, we arrived part way through Hermetic's set, to a respectable crowd who were enjoying themselves! Bart Newman and Eric Axen played some good tunes and praised the extra sweaty few who were dancing along. My love of minimalism extends to music—Hermetic's stripped down combination of drums and baritone guitar leaves room for the ears to rest without leaving you wanting more. Their music makes me think of a handful of my all-time faves, without trying to imitate them. It's a pretty great combination.

After a quick break Ghost House took the stage. This band is made up of a solid group of people who both write and play great music, and I've always been a huge fan of Katie Lapi's guitar playing. Wielding my tiny camera, I took photos as I listened. Everyone—including myself—was having a good time! The Biltmore is a comfortable venue (not too small) and has decent sound most nights. It's definitely a favourite at the moment. After Ghost House, the SSRIs played to a hot and sweaty crowd of loyal music fans. This was the first time I had seen them play, but it won't be the last!

—Alanna Scott

Makeout Videotape | Apollo Ghosts | Madonna Bangers | Bash Brothers
July 31
Hoko's

There was a show even before this show started at Hoko's. The East Van fixture ran karaoke mostly featuring performances from band members and a few brave folks from the audience, including a comically mistranscribed rendition of "Eye of the Tiger" ("It's the eye of the tiger / It's the never give up!"). Synth-heavy karaoke warmed everyone up for the bass and drums duo of Nanaimo's Bash Brothers. Wasting no time, the band launched into a loud and fast set, rocking out hard to songs about guitar parties, partying babies and going to see Andrew W.K. (which is synonymous with partying). The group's fierce tunes and playful tone even inspired, appropriately, a Hawaiian-shirted baby and his mom to dance outside the restaurant, setting a perfect mood for the rest of the show.

The follow-up band, Madonna Bangers, got right down to business, evangelizing like travelling priests between songs to contradictorily explain their chugging punk rock and psyched out bar jams. This playfulness wasn't lost on an audience fully accepting of the gospel.

The stars of the night were Vancouver's Apollo Ghosts. This band, as usual, played an amazing set to an audience packed with followers, with singer Adrian Teacher proving yet again that he is a consummate showman. With call and response choruses between the band and an audience that knew all the lyrics, Apollo Ghosts' songs abounded with involvement—this band truly plays music

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Japandroids photographed by Gerald Deo

for the people; readers, if you haven't heard this band and its melodic indie rock, do yourself a favour and check their LP, their EP and see them play live. And Mint Records: sign this band! [ed. I know, right?]

Makeout Videotape was hard-pressed following up *Apollo Ghosts*, if only because of the outrageous heat that was filling the room (a third of the audience had left, surely to avoid heatstroke). The band soldiered on with their distinctive reverb-soaked guitar riffs and Mo Tucker-style stand-up drum squalls. Despite some unfortunate attempts at audience participation, Makeout Videotape proved a cool end to a sweltering evening of musical community.

—Sean Nelson

Japandroids | Listening Party | Twin Crystals
August 7
Rickshaw Theatre

After a handful of glowing reviews of their full-length debut *Post-Nothing* unleashed a wave of hype, Japandroids found their name on the lips of critics and music fans everywhere, which is why, after singer/guitarist Brian King healed up from an unfortu-

nate illness, they spent the early part of the summer hitting as many places as they could. So, after going from coast to coast and as many places in between as possible, this was their big homecoming.

The night started off with Twin Crystals, who tore through a short but typically intense set of noisy punk. Just six months ago, if they'd shared a bill with these headliners, they'd be playing to a group made up mostly of their friends, but with Japandroids attracting so many new fans, the bulk of the crowd seemed unfamiliar with one of Vancouver's best acts. Still, while they weren't on stage for long, their performance was good enough to convert more than a few new fans before they called it a night.

Shawnigan Lake's Listening Party was up next. The band's inventive percussion and tight harmonies lent a refreshing air to their summery pop. But, as Party lead singer Lindy Gerard noted when he jokingly quipped something about being the stuffing in a "pussy sandwich," they sounded a bit awkward, being the calm both before and after a storm.

This is certainly not a criticism of crowds at local shows, but when you're familiar with a band and they're familiar with you, a lot of the theatre of rock 'n' roll gets thrown out the window. So usually when a Vancouver act takes the stage at home, people hold

their applause until they've played a song or two, or at least a few notes. But when Japandroids hit the stage, I was surprised to find that the crowd, who now filled the entire lower half of the rather cavernous Rickshaw Theatre, roared to life like Pitchfork's next big thing was rolling through town. Noticeably tighter since their last local show, the duo rewarded the hungry crowd with the longest set I've ever seen them play (and I've seen them more times than I can remember), running through almost all of the LP, as well as a handful of songs from their two self-released EPs and a cover of Big Black's "Racer X" that saw drummer Dave Prowse take lead vocals for the second time in the evening (he's also the main crooner on "Rockers East Vancouver").

Old numbers like "Darkness on the Edge of Gastown" rocked hard, but, in a testament to the band's growth, it was the songs from their much lauded full-length that really shone. "Crazy/Forever" (introduced as a "slow jam" for "the ladies") built slowly to an extended, beautiful outro; a chorus of voices joined King and Prowse on the gleeful "whoa-ohs" on "The Boys Are Leaving Town"; and when they launched into the sublime "Young Hearts Spark Fire," any doubters that were left in the room immediately found out what all the fuss was about.

—Quinn Omori

UNDER REVIEW:

Arctic Monkeys/Datarock/The Dustin Bentall Outfit/Extra Happy Ghost!!!/Grand Archives/Humans/John Wort Hannam/No Age/Sian Alice Group/Spiral Beach

Arctic Monkeys—*Humbug* (Domino)

British rockers the Arctic Monkeys have returned with their third long player, *Humbug*. Following from their previous albums, *Humbug* is also mellow and sombre with lead singer Alex Turner's voice rarely changing pitch or volume. Arctic Monkeys have received some rather harsh criticism since their inception back in 2002 with the band being called over hyped and one dimensional. Perhaps they are worthy of this criticism, as the band has never quite lived up to the expectations placed on them.

There is no denying that the foursome are talented musicians who put together well crafted songs such as "My Propeller," "Crying Lightning" and "Pretty Visitors" but they unfortunately lack variation. Maybe the reason why they have such devoted fans is because they do not churn out typical mainstream songs like countless other bands. Nonetheless you can't help but feel a little cheated by the Arctic Monkeys. *Humbug* no doubt will be a hit with the band's long time devotees who will appreciate their style of music, but those who have never quite gravitated towards the band will find it lacklustre and difficult to digest. This album appears to be lacking that certain something that makes an album go from being just OK to out of this world. *Humbug* is a good effort, but it's nothing to get overly excited about.

—Philippa Lavery

Datarock—*Red* (Nettwerk)

Nerdy Norwegian '80s drenched electro-rockers Datarock are back, with a huge helping of undeniable dance-demanding music. The Bergen-based duo step it up with quality tunes to make you shake and groove whether at home or in concert. While the sound is light-hearted, Datarock obviously take their music seriously. The improvement over their 2005 self-titled debut is palpable. Clocking in at a rather short 40 minutes, the song writing and overall sound is more polished and demonstrates the range Datarock is capable of. *Red* channels some of the better

aspects of the musical past while keeping the flavour its own with a spectrum of influences from the Smiths to the Talking Heads making an appearance over the 13 tracks.

Datarock confronts the status quo with a couple songs leaving the standard 4/4 time signatures behind. It's a challenge to a friendly non-Euclidian dance off, and everyone wins. The sound is well produced with prominent guitar riffs over a bed of synths arpeggiating and pitch-bending in true '80s fashion. "Fear of Death" is a short but catchy synth-pop infused Morrissey-channeling track with spoken word narration candidly musing on feelings about mortality. The closing track, "New Days Dawn" is a slower lounge jam, fit for an above ground jazz club and is a nice closer to an otherwise high intensity album. Overall, a solid delivery from these groove happy Scandinavians wearing matching track suits in (what else?) bright red.

—Adam Mannegren

The Dustin Bentall Outfit

—*Six Shooter* (Independent)

There was a little hesitation going into reviewing *Six Shooter*, the newest album from the Dustin Bentall Outfit. Truth be told, country tunes aren't exactly this writer's cup of El Paso Wild-West salsa, but resistance soon shifted to respect as this terrific album made its way into my ears with its light hearted, humorous and self-reflective take on modern alt-country music. For example, the second track, "Take The Money And Run" features the chorus, "All I ever wanted to be was a cowboy on the movie screen / Riding the range, firing my guns / Getting the girl, riding into the setting sun." As clichéd and corny as this may sound, for some reason it works quite well, and lends an engaging quality where one can feel the beauty in riding the plains and kicking back a few beers as the sun settles into the horizon—even if the lines are sung with tongue slightly planted in cheek.

With real stories to tell and a

gifted way of telling them through song, Bentall has delivered a gem of an album that employs all manner of country tricks from the new and old school. *Six Shooter* travels beyond the borders, while perfectly capturing the essence of country life so thoroughly that even corny cowboy words sound romantic. Now let's holster our guns and git to ridin'!

—Nate Pike

Extra Happy Ghost!!!

—*How The Beach Boys Sound To Those With No Feelings* (Saved By Radio)

Calgarians Extra Happy Ghost!!! bring a decidedly lo-fi selection of tracks on their six-song EP. Their music is a bit like a Jackson Pollock painting transmogrified into sound art: splochy, questionable and occasionally disorienting. While the sound is gritty and abrasive, the songs themselves are simple, at times even adolescent, and the intended musical flourishes end up feeling misplaced and alien.

The EP aspires to the romantic ideal of the lo-fi demo tape of an up-and-coming band, but instead comes off as self-important and ends up in the land of kitsch.

Recorded on bargain bin equipment with simple melodies and rhythms piped through plumbing-like reverb, the over-distorted and occasional gratuitous delay make for a mush of sound that is not altogether unpleasant. But the constant musical misfiring make it a hard pill to swallow.

The highlight is the second track, "mash-up: neither being nor nothingness," which is the most balanced and clear of the six track selection. There is some energy and life to the track, and it deftly walks the tight rope of passable without any unwelcome, wince-inducing surprises. There is potential here, but it remains unclear whether the music is nascent or on life-support. Perhaps next time out they should turn down the pretension, put the songs through a proper mix and master and crank up the

musicality. The talent is there, but between the sonic stomach punches, it's hard to appreciate.

—Adam Mannegren

Grand Archives—*Keep in Mind* (Frankenstein)

(Sub Pop)

Fronted by Mat Brooke, formerly of *Band Of Horses* and *Carissa's Weird*, Seattle's Grand Archives is a dreamy, low-key project that is chock full of surprising but subtle twists and darkened turns. The music has a very West Coast folk feel, with its vocal harmonies and guitar rich songs that sometimes build and gust like the wind off the ocean, yet never feel like they're too much to navigate through.

Opener "Topsy's Revenge" is a hushed, bittersweet tribute to Topsy, a circus elephant gone loopy, whose electrocution in 1903 is immortalized in an old newsreel filmed by Thomas Edison. The pace picks up a bit as the album progresses, but the shady mood remains, even in the more upbeat songs like "Witchy Park/Tomorrow Will (Take Care Of Itself)" and the album closer, "Willoughby," which are both superb and showcase the band's subtle stormy edge and interesting song structures. A little darker than their self-titled 2008 debut, *Keep in Mind* Frankenstein is a nice sophomore effort that tends to grow on the listener and is absolutely worthy of the attention it will undoubtedly receive.

—Nate Pike

Humans—*Humans* (Independent)

This five-song EP, the first release from Humans, a new Vancouver duo made up of Robbie Slade (on guitar and vocals) and Peter Ricq (on sequencer/synthesizer and backup vocals) is one to keep an eye on. This is a remarkably assured and surprisingly well-recorded debut effort for such a new act. At the time of publication, you could count on one hand the number of shows these guys have played together.

There's an undeniable pop sensibility to the EP and the duo have an ear for great hooks, with the beats bursting out of Ricq's Roland MC-505 just begging to be cranked up to 11. Based on the instrumentation and pure danceability of these songs, electro-pop seems like the most apparent stylistic touchstone on first listen. But you can hear a lot more influences seeping in, such as the reggae rhythms provided by syncopated guitar on "Bike Home" and by organ on "Dub Paris." While the slinky bass line and crooning falsetto on "Witness" provide a funky, soulful feel reminiscent of *Prince*. It's impressive how Humans manage to combine these variegated influences into a cohesive sound.

This d.i.y. disc is recorded, produced and distributed by the band and there should be a new version with additional tracks available soon. *Humans* is perfect party music and if this excellent debut is a sign of things to come, the duo should have No Fun City up and dancing again soon.

—Dan Fumano

John Wot Hannam—Queen's Hotel (Black Hen Music)

Recorded live off the floor while contributing musicians played in a communal circle, this cozy setup has permeated the sound of Hannam's fourth release—and you'll find yourself intuitively singing along to songs you've never heard before. Although Hannam resides in Fort MacLeod, Alberta (of which vintage photos grace both covers and the liner notes), *Queen's Hotel* has quite a connection to our precipitous city. In addition to being recorded here, his label, publicist, recording engineer and producer/contributing musician **Steve Dawson** all call Vancouver home.

As you might expect from a man who was once a language arts teacher (until hearing **Loudon Wainwright III** inspired him to pursue a career

in music) storytelling played a huge role in the formation of this album. Opener "With the Grain" is a song about forging your own path in life, while "Worth a Damn," an upbeat duet with Torontonian **Jenny Whiteley**, effectively utilizes metaphor to communicate need. But like all good storytellers, Hannam realizes that skill lies not just in the tale, but in the telling as well. "Come Back to Me" offers the poetic line "Where you stood the stars would shine just a little bit brighter" but when he sings the poignant chorus "Come back, come back, Oh come back to me my dear," the moment is so exquisitely beautiful in its simplicity that it almost breaks your heart.

While Hannam's music is classified as folk, it definitely has at least a few toes tapping the country border. Atmospherically *Queen's Hotel* shares that sense of heartfelt integrity and compellingly immediate familiarity that has made **Blue Rodeo** a national treasure. It's country music's timeless heroism of the working class, but coupled with enough folk inspired idealism to dispel any notion of bar room brawls from creeping in.

—Melissa Smith

No Age—Losing Feeling (Sub Pop)

L.A. art punk staple No Age is set to release a four-song teaser EP on Oct. 6. *Losing Feeling*, like many of the duo's releases, will only be available online (for lap top minimalists) and on 12" vinyl (for those purists who need to look, touch, file, pack and move).

Losing Feeling starts off quietly as Randy Randall lulls you into the title track with a simple, swirling guitar riff that would make **John Cale** smile. Add gentle vocals and a soft yet lively drum beat from Dean Spunt and record it in a basement hallway and you have a beautiful track that is oddly reminiscent of the **Jesus & Mary Chain**. The strum

of "Genie" is slightly rougher and the track less atmospheric, but the tempo and lack of drums, along with the sweet jangle of the background riff, keep it quiet—especially in comparison to the duo's rambunctious back catalogue. "Aim at the Airport" is a mellow instrumental interlude for the more arty type, and while please to listen to, is literally no more than background noise. Finally, on the last track "You're a Target," No Age explodes into form with a sound that is upbeat, full, noisy and fun.

Losing Feeling is a document of a maturing band, proving that they can live up to the expectations that come with the critical acclaim they've garnered, without losing their original vision.

—Mark Paulfus

Sian Alice Group Troubled, Shaken, Etc. (The Social Registry)

The members of Sian Alice Group are all from the UK, but judging by the sound of *Troubled, Shaken Etc.*, you might guess that they hailed from somewhere further north. The trio's sophomore album is largely made up of hypnotic dirges and haunting ballads which evoke **Sigur Rós** or **Björk** at her mellowest. The album opens with "Love That Moves the Sun," over four minutes of pattering jazz percussion and chiming guitar arpeggios. Aside from some indecipherable, angelic vocals and the introduction of a tom drum halfway through, nothing much changes throughout the entire song.

This sets the tone for a collection that favours atmosphere over song-writing, scarcely ever offering something with a recognizable structure. "Airlock" is three minutes of pulsing, ambient tones; "Vanishing" is an electro-tropical jam that sounds a bit like (bear with me here) the soundtrack to the *Crash Bandicoot* videogames. For most artists, such tracks would be experimental interludes; here, they're the main attraction.

Occasionally the band lifts the mood slightly, as on the four-on-the-floor thump of "Low Lights," but singer Sian Ahern's waifish singing means that even these songs end up sounding like spectral creep-outs. It's not your ideal party soundtrack, but it sure is pretty.

—Alex Hudson

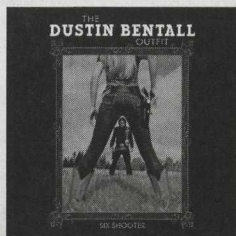
Spiral Beach—The Only Real Thing (Sparks Music)

Instrumentally, *Spiral Beach* is more or less like any other Canadian indie rock band with gritty guitars and the occasional buzzy keyboard. On *The Only Real Thing*, however, the Toronto four-piece draws on a much stranger set of influences, sounding most often like a post-punk version of **Beirut's** Balkan gypsy folk.

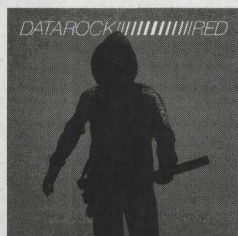
Lead single "Domino" is the most straight-forward tune of the bunch, mixing fuzzy speed rock riffs with sudden start-stops and a punked ting, radio-ready chorus. Things get bizarre on "Orange," a gently harmonized acoustic ballad that threatens to explode at any moment. It never does. Instead it morphs into a cello-driven, Eastern-inflected waltz. "After Midnight" has a bombastic cabaret swagger, but in place of pianos and horns, it opts for a minimalist bass groove and an arena-sized chorus hook. Elsewhere, "May Go Round (in a Mania)" is grounded by a robotic techno pulse and the breezy "Cemetery" cops its melody from **Blondie's** "Call Me."

What's most surprising about this disorienting mish-mash of influences is how organic it all sounds. Inexplicable title aside, *The Only Real Thing* never seems affected or unnecessarily quirky—it sounds like the product of an eclectic record collection rather than a pretentious art project with envelope pushing aspirations. It is, at its core, a pop album—albeit a very weird one.

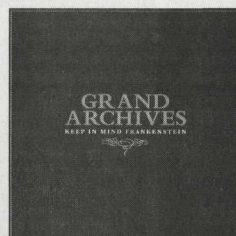
—Alex Hudson



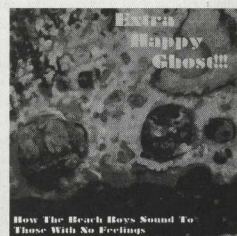
THE DUSTIN BENTAL OUTFIT



DATAROCK



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EXTRA HAPPY GHOST!!!

Jim O'Rourke The Visitor CD/LP

Jim O'Rourke's first record since 2001! **The Visitor** is a seriously all-O'Rourke affair: all the sounds you hear are **Jim** and **Jim** alone, recontextualizing everything he's done over the years and throwing out the crap. Speaking of sound, all the classic O'Rourke-isms are here, for you musicologist types: percolating banjos, smooth electric leads, organic, kicking drum sounds, the flickering of shakers to the left and right, mellow but ominous woodwinds, sounds that indicate "vintage" (before turning left and running out the door), sonic jokes, sonic tear-jerkers, sonic jerkoffs, all wrapped in spacious yet subtle left to right placement of everything in the picture. The one thing you won't hear is his voice. Some of **The Visitor** is tracked so deep, it took two hundred tracks to hold it all. It doesn't sound like it though — to **Jim's** credit, the mix sounds very minimal, very straightforward. There are moments of low comedy next to high drama and juicy melancholy with a seeming lack of regard for proximity

CD 16.98 LP 18.98

Polvo In Prism CD/2LP

Only at this point in life would **Polvo** be so assured, so casually stormy and intensely calm, graceful and free with their power without setting aside anything that made them the rock artists they were during their first, unblemished run. There is not a thing on **In Prism** that they aren't doing better than before: the sidwinder guitars and the mighty roar and the moody atmospheres and the psychedelic explosiveness; the writing, the singing, the words you can understand, the ones you can't. **Polvo** spent 1990-98 giving voice to a chorus of discrete rock & roll ideas that really hadn't been heard before. And while there was nothing wrong before, it's now so much more right — perhaps because after ten years none of the peripheral stuff matters anymore. **In Prism** is the best **Polvo** record yet even before you get to the majestic **A Link in the Chain**, serene and tempestuous like few other things you'll hear.

CD 16.98 2LP 24.98

Taken By Trees East Of Eden CD/LP

As you already know, **Victoria Bergsman** is the gorgeous voice behind **The Concretes** and **Peter Bjorn and John's** defining moment, **Young Folks**. What you probably don't know is that she has a deep passion for music of all sorts, and with that in mind she traveled the globe teaming up with musicians steeped in the Pakistani and Sufi traditions. Weaving in a plethora of sources — rhythms, flutes, drums — into an extremely rich and absorbing listen, **Bergsman's East Of Eden** as the name suggests is a trance inducing journey into near spiritual realms. As a result, this is more than just music, it is a testament to diversity, cultural difference, as well as the revolutionary power of music. **Victoria**, we take our hat off to you!

CD 16.98 LP 16.98



Six Organs Of Admittance Luminous Night CD/LP

In answer to the question what's heavier, a pound of rock or a pound of feathers, **Six Organs Of Admittance** has devised this for **Luminous Night**: a pound of rock covered with a pound of feathers — twice as heavy, but feathery light to the human eye. For its blanketing sound, **Luminous Night** draws inspiration from such cinematic sources as **Jodorowski's El Topo** soundtrack and the scores of **Kurosawa's** samurai films, but is at the same time music that could only have come from the singular sound world of **Six Organs Of Admittance**.

CD 16.98 LP 16.98

The Cave Singers Welcome Joy CD/LP

Seattle's finest indie folk act and dear dear friends of ours, **The Cave Singers**, return with this beautifully crafted sophomore release for Matador Records. Featuring hometown guests **Ashley and Amber Webber of Lightning Dust/Black Mountain**, there is a sort of magical uplifting vibe to **Welcome Joy**, as the songs themselves pulse with the serenity associated with the back porch — which is exactly where one can envision these guys writing. Also, there is an old-time sort of feel, without degenerating into flaky nostalgia folk-rock, which makes these 10 songs more of their own idiom rather than a rehash of the classic folk aesthetic. One might even use the word epiphany!

CD 16.98 LP 16.98

Destroyer Bay Of Pigs 12"

At 13:37, **'Bay Of Pigs'** is the longest of **Destroyer** songs. It is also **Destroyer's** first foray into the ambient disco market. The song was recorded throughout the winter of 2009 with long-time **Destroyer** collaborators/members **John Collins** and **David Carswell** at their JC/DC Studio in downtown Vancouver. **'Bay Of Pigs'** is an account of the 1961 American invasion of Cuba, often referred to as **The Bay Of Pigs**. The music for the b-side, **'Ravers'**, was played entirely on analogue synthesizer, and recorded in April 2009. It explores some of the more meditative realms of 20th Century classical composition. The song itself is a casual rumination on parties, political parties, madness and suffering (for one's art).

12" 9.98

OTHER NEW RELEASES:

Apples in Stereo — #1 Hits Explosion CD/LP
Reverend Horton Heat — Laughin', and Crying With Reverend Horton Heat CD
Sunny Day Real Estate — Diary & LP2 CD/LP reissues
Vivian Girls — Everything Goes Wrong CD/LP
Os Mutantes — Haith Or Amortecedor CD
The Clean — Mister Of Pop CD
Various — Theme Time Radio Hour With Host Bob Dylan Season 2 CD
Various — Lookout! We Got Soul! CD Bear Family!

Various — Wayfaring Strangers: Lonesome Strangers CD/LP
Henry Joe — Blood from Stars CD
Nick Drake — Five Leaves Left LP
Blitzen Trapper — Black River Killer CDEP
Grand Archives — Keep In Mind
Frankenstein CD
Joe Pernice — It Feels So Good When I Stop CD
The Antlers — Hospice CD/LP

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Zulu Art News!

Francesca Bennett

What You're Showing
Is Very Telling

September 1-30, 2009



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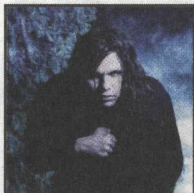
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Sat 9:30 - 6:30
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WHEN THE SUMMER COMES UNDONE Zulu has a song for everyone.

Jay Reatard Watch Me Fall CD/LP

Jay Reatard is easily one of the most hard-working people in indie rock. Who else would agree to do a free in-store tour to promote his new record?! Maybe Jay still has one foot in with his people and knows what is like to really be a band — to travel around, load in, load out, eat at roadside dig, not know exactly where you are sleeping that night, meet a bunch of people, make a bunch of noise and well, simply have the time of your life! Jay's new record for Matador is a record that you should get behind. Here is a champion of the people, making music for the people, and playing to all the people. It is punk without sounding punk — it simply kicks ass. You will be hard pressed to find a rock record with more passion than this! Keep up the good work, Jay.

CD 16.98 LP 16.98



Arctic Monkeys Humbug CD

Sheffield's **Arctic Monkeys** must have definitely been out of sorts in the blazing heat of the Mojave Desert alongside **Humbug's** producer **Queens of the Stone Age's** **Josh Homme**. That said, I am sure that the heat would really help as they cooked up with this scorching follow up to the smash hit **Favourite Worst Nightmare!** In fact the sessions at **Homme's** Rancho De La Luna studio will probably go down in history as some incredibly inspired crazed recordings! Featuring **'Pretty Visitors', 'Crying Lightning', 'Potion Approaching', 'Red Right Hand'** and **'Secret Door'**, the sound of **Humbug** is one that touches upon the more guitar freakout aesthetic of the **Monkeys** and even speaks of a serious infatuation with full blown psychedelic rock! Add the stream of consciousness lyrics of Alex Turner and you have a real trippy time!

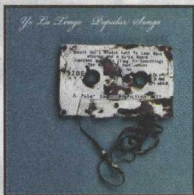
CD 16.98



Yo La Tengo Popular Songs CD/2LP

You can always count on **Yo La Tengo** to not play it safe. That is what makes them cool, confident and cavalier. One could argue that they are ultimately one of the finest examples of American rock music and that their legacy was cemented long ago back when **Barnaby** was hardly working in Hoboken. One could also posit that **James, Ira** and **Georgia** are the quintessential three-piece. Recorded in Nashville and New Jersey, **Popular Songs** furthers all these claims, while also adding another vital detail in their full chronicles, as the band unselfconsciously digs deeper into the popular traditions to find those thrilling aesthetic moments that populate a **Yo La Tengo** record. **Ira** sounds cool (believe it), **Georgia** is the best drummer on the planet, **James** brings his understated greatness to everything yet again and the adventure that is **Yo La Tengo** is renewed again. We need more people in the music business like these guys.

CD 16.98 2LP 26.98



Pissed Jeans King of Jeans CD/LP

If 2005's **Shallow** was **Pissed Jeans** coping with moving out of their parents, homes, and 2007's **Hope for Men** their initial reaction to the mechanical lifestyle of a wage-earner, **King of Jeans** is their formal and uneasy acceptance of adulthood, by way of one hell of a rock record. Working with renowned producer **Alex Newport** (who holds a **Fudge Tunnel** pedigree and has worked with such luminaries as **At the Drive-In**, **The Locust** and **Sepultura**), **Pissed Jeans** have pushed further into the raw, minimal core of heavy rock music with **King of Jeans**. Masters of the mundane, beasts of the banal, high priests of the humdrum: these four, white, male high school graduates hardly look further than their own appendages for artistic inspiration, content to execute their own brand of brash and heavy punk music in the **Joe Carducci**-approved standard rock formation of guitar, bass, drums and vocals. From simple minds and simple fabrics comes this **King of Jeans**. And there can be only one.

CD 16.98 LP 16.98



The Dodos Time To Die CD/LP

This **The Dodos'** record everyone was longing for!! Produced by **Phil Ek** (**The Shins**, **Fleet Foxes**, **Built To Spill**) there is an instant classic authentic quality to the songs while still maintaining the hushed folksy intimacy of the duo of **Merik Long** and **Logan Kroeber**. Known for their use of dense textures in their craft, **Long** and **Kroeber's** return since their classic **Visiter**, is chock a block full of crazy strumming, percussive rhythms, and electric vibes, and thus has an enchanting quality to it. Much like their pals in **Fleet Foxes**, the richness of voices also plays a major part in their infectious sound. All in all **The Dodos** prove that they are ready to grow and with that their audiences will also!

CD 16.98 LP 16.98



Black Mold Snow Blindness is Crystal Antz CD

Awarped and mutated blend of the futuristic and the organic, **Snow Blindness is Crystal** is the debut album from **Black Mold** — the instrumental electronic alter-ego of **Chad VanGaalen**. The album is the product of several years of late-night instrumental experimentation, mainly on vintage analogue and hand-built modular synths. Both CD and limited edition brown vinyl (2XLP) comes with a digital download code to get you 100+ minutes of glitchy odds & ends and analogue improvisation. Cookin'! And, heck, that's not all, pre-orders of the album will come with a large fold-out **Black Mold** poster. Put your shades on, this one's going to be a late-night, sneak-in, scorcher!

CD 16.98



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